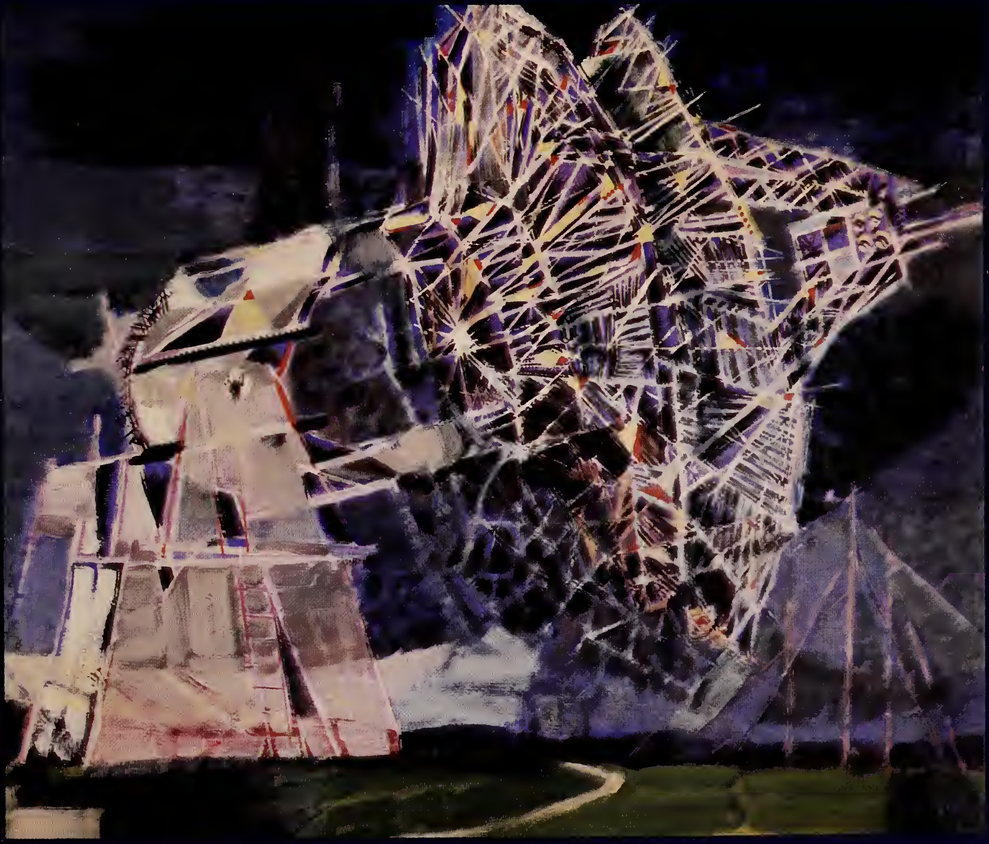
Access II:

The Independent Producer's Handbook of

SATELLITE COMMUNICATIONS



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Access II:

The Independent Producer's Handbook of Satellite Communications

By Joseph D. Bakan
and
David L. Chandler

Published by the National Endowment for the Arts, Washington, D.C.

THE INDEPENDENT PRODUCER'S HANDBOOK OF SATELLITE COMMUNICATIONS

(Access II)

By Joseph D. Bakan and David L. Chandler

Prepared and edited under the direction of Shared Communications Systems, Inc., New York.
Andrew Horowitz, President
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THE INDEPENDENT PRODUCER'S HANDBOOK OF SATELLITE COMMUNICATIONS is the second in a series of publications (entitled ACCESS) developed under contract with the Media Arts Program of the National Endowment for the Arts as a service to the field. The findings and conclusions herein, however, do not necessarily represent the views of the National Endowment for the Arts.
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FOREWORD

Because it is part of Endowment's responsibilities to clarify the opportunities open to its constituents, this small book performs a useful service. In the technologically-based field of media, opportunities in new technology often emerge. Some of these technologies — satellites and cable television — are no longer so new; their mysteries are being dissolved by purposeful application and adaptation to the needs of a wide variety of entrepreneurs.

What opportunities does this technology provide for individual participation? In a society shaped by its attention to mass media, questions of individual participation and access persist. Such questions spurred the development of the Media Arts Program in 1972. Now, eight years later, the Media Arts Program serves a vigorous independent community, which is making its presence widely felt in our culture.

The independent community has introduced new talents and new attitudes into the public discourse; through its activities have come new interpretations of the arts of film, video and radio. They also made possible new perspectives on the traditional art forms. This book is dedicated to that independent community and to our belief in the activity of the media artist in a society where his and her opportunities for participation are often limited.

We also consider it important to assist, whenever possible, that single service without which all the arts, no matter how excellent, remain stillborn — bringing the work of art to the audience. Concerned that its media arts constituents have wider access to the modes of distribution, the Endowment is conducting an experiment with the Appalachian Community Service Network (ACSN) to deliver six hours of arts programming a week to a million homes for six months by satellite to cable television systems.

This experiment will yield valuable information on the size of an audience for the arts in satellite to cable distribution, and information on the quality and needs of that audience. Recently this question was raised brilliantly by the Carnegie report *Keeping PACE With The New Television,* which has stimulated several ventures planned to take place next year. The Endowment/ACSN experiment will, we hope, give other efforts useful information as they bring their plans to fruition.

Similarly, this first book on satellite use by independents will, we hope, encourage the Media Community to keep abreast of those developments that are profoundly altering the perception and distribution of our quintessential twentieth century arts: film, radio and television.

Livingston L. Biddle, Jr.
Chairman
National Endowment for the Arts
September 1980

INTRODUCTION

It has been twenty years since the first communications satellite, Echo I, went into orbit. Echo was a "passive reflector," a large gas-filled balloon with an aluminized surface designed simply to act as a mirror, bouncing radio signals beamed up from one earth station back down to the ground to be picked up by a very sensitive, highly directional antenna. It was launched in 1960 as an experiment, and it attracted considerable attention because it was the first "manmade moon" that was easily visible to the naked eye, thanks to its large size and highly reflective surface. Newspapers published schedules of its appearances overhead, and people stood in awe on clear nights watching this point of light streaking across the sky.

Echo I was not a very useful or practical communication satellite: its reflected signals were very weak, and the giant antennas needed to pick them up had to be mounted to track Echo's movement across the sky with great precision . . . only to lose the signal after a few minutes as the satellite disappeared below the horizon.

Such a low-power, constantly interrupted link was of little use to anybody, but it marked the beginning of an era that has profoundly changed the world's methods of communication. In the two decades that have passed since this first experiment, new generations of communications satellites have taken over most international telephone traffic, provided data links between computer installations at widely separated locations, and have made "live via satellite" transmissions of important news and sports events from every part of the globe a commonplace sight on our television screens.

Current communications satellites differ from the experimental Echo in two important respects: they are *active*, which means that they amplify the received signal and then retransmit it on a different frequency, and they are placed in *geosynchronous* orbits, in which they orbit the Earth every 24 hours and thus appear to remain stationary in the sky, allowing the use of fixed antennas instead of the complex tracking mechanisms necessary to track a satellite in any other kind of orbit. (It has recently been proposed that geosynchronous orbits be renamed 'Clarke orbits,' in honor of British science-fiction writer Arthur C. Clarke, who was the first person to suggest the idea of using communications satellites stationed in such orbits. He made the suggestion in 1945, twelve years before the launch of Sputnik I). Because of these two changes, satellite receiving antennas became relatively inexpensive. They could be much smaller, since the amplified signal from an active satellite is easier to receive; and the fixed mounting permitted by the use of geosynchronous orbits could be much simpler and cheaper than earlier tracking systems. Satellite transmission of television signals thus became the cheapest, most reliable, and highest quality means of disseminating network programs over long distances.

What use is all this to the independent film or video producer? Perhaps a great deal. This multimillion-dollar wonder-child of the space age may prove to be extremely relevant to the needs of film and video artists, local organizations, and production groups of every size, type and area of interest.

Communications satellites offer the independent producer the potential of distributing a program to a vast nationwide audience, and this potential can be realized in several different ways, which range from leasing the use of satellite transmission facilities directly, to dealing with the wide variety of organizations that currently use satellite distribution, including the PBS network, cable television program services, superstations, and independent program "packagers." The purpose of this handbook, is, first of all, to introduce producers to the wide variety of possibilities that exist in this new and rapidly growing field; second, to provide some specific examples of how other producers have made use of these possibilities; and third, to give as much information as possible about existing organizations that may be of use to independent producers, and to suggest the best ways of dealing with these organizations.

The constant growth and change of the whole field of communications satellites makes it impossible to provide an exhaustive or definitive guide, and chances are that by the time you read this at least some of the specifics given here will have changed. This is especially true of prices: in this time of rapid inflation, it is to be expected that dollar values given to us by organizations listed here are subject to change at any time. In most cases, for that reason, we have avoided specific figures. Where figures are given, they are intended as examples or indications of the range that may be expected. While they are accurate, to the best of our knowledge, at the time of this compilation, neither we nor the organizations referred to should be held accountable for the changes that will undoubtedly occur.

Some producers may find that the uses of communications satellites offer them undreamed-of new opportunities, while others may discover the field to be irrelevant to their needs. The great diversity of interests, skills, and goals that characterize independent production make it unlikely that any two producers will approach this field in exactly the same way, or will get exactly the same results. There is no doubt that satellites have provided the potential, at least, of vast new markets for independent work. To what extent and in what ways this potential will be realized, only time will tell.

Before communications satellites became a reality, David Sarnoff, then chairman of RCA, predicted that they could eradicate illiteracy from the Earth within ten years. But sophisticated satellite systems have been around for more than a decade, and illiteracy still exists. While the excitement of the great possibilities of nearly instant global communications should not be forgotten, the excitement must also be tempered by a certain amount of caution.

The first two chapters of this handbook contain a brief overview of the whole business of communications satellites in this country: how they work, who uses them, and what new developments are likely in the next few years. Since this book is concerned specifically with program distribution by satellite, it does not deal with several systems which, though closely related to some of the topics discussed, do not involve the use of satellites: over-the-air subscription television, which is now in operation in several cities; Multi-point Distribution Systems (MDS), which are narrow-beam microwave systems used to send programs to selected locations such as hotels and large apartment buildings; and individual cable systems at the local level.

In the remaining chapters, we explore some of the specific means that are available to the independent producer for making use of these systems. This is intended as a guide to some of the approaches that have been attempted by others, and should suggest ways for the producer to proceed, sources of information and assistance, and a sense of what is possible. It is a beginning, a point of departure, but each producer will end up having to chart her or his own course through a constantly changing, burgeoning wilderness of opportunities and pitfalls. We hope that the information given here will help producers to decide whether the journey is worth making, and if so, to provide some signposts along the way.

1. BASIC PRINCIPLES

There are five basic elements in the transmission of signals via satellite: the spacecraft itself; the local loop, which carries the signal from the program source to the uplink; the uplink, which is a transmitter connected to a large parabolic antenna which transmits the signal up to the satellite; the satellite transponder, which receives this signal, amplifies it, and retransmits it on a different frequency (each satellite contains from 12 to 24 separate transponders); and the downlink, which is a smaller parabolic antenna than the uplink, connected to an amplifier and receiver. Some receivers are tuned to a single frequency, and thus able to pick up only one transponder; others have multiple frequency capability, and some are tunable to cover the whole range of transponders on a given satellite.

THE SATELLITE

A communications satellite is an orbiting radio relay station. In the early days of satellite communications, the transmitting or receiving ground station antenna followed, or "tracked" the moving satellite as it spun around the earth. Today's satellites are placed in a very high orbit, 22,300 miles above the earth's equator. At this altitude the satellite orbits the Earth once every twenty-four hours. Since this is the same speed that the Earth turns on its axis, the spacecraft appears to remain stationary overhead. The antenna of the ground station can then remain stationary.

THE LOCAL LOOP

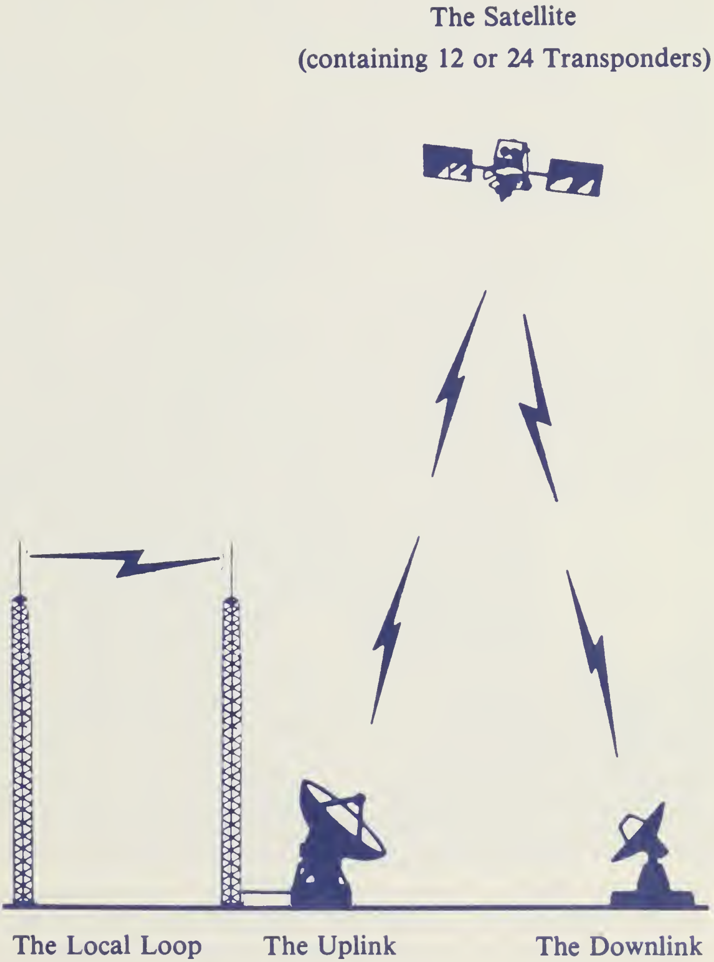
Before a program is transmitted via satellite it must be delivered by some mechanism to the satellite uplink (which is described below). In many cases, this can be accomplished by shipping or delivering a pre-recorded tape to the uplink facility. However, in the case of live programming, some other mechanism must be employed. Live television programming is generally conveyed to the uplink via microwave transmission, most often through facilities owned by AT&T. Radio program transmission to the uplink is accomplished through telephone circuits—either "dial-up," yielding a fairly low quality signal which may be sufficient for news or events coverage, or through the use of higher quality "designated" telephone lines.

THE UPLINK

The uplink is the transmitting earth station which beams the signal up to the satellite. Uplinks require a larger parabolic antenna, or "dish" than receiving stations. The cost of purchasing an uplink is between $75,000 and $500,000. As such, the ownership of an uplink is impractical for many users. Both Western Union and RCA Americom own uplinks in major cities which are available to users on a common carrier basis. In addition, some users do own their own uplink facilities. The antenna of an uplink is specifically targeted at a particular satellite, and all uplinks must be licensed by the FCC. A list of uplinks in the continental U.S. appears in the Appendix.

THE TRANSPONDER

The transponder is the electronic device on a communications satellite which receives signals transmitted from an uplink, amplifies them, and sends them back to earth. Commer-


The Satellite
(containing 12 or 24 Transponders)
The Local Loop
The Uplink
The Downlink

cial satellites now in use are equipped with twelve or twenty-four transponders, each of which can handle one television signal or about 1,200 audio signals. Transponders on RCA's satellites are leased individually to a given customer for their use twenty-four hours a day. Until recently Western Union did not lease a specific transponder to a customer (with the exception of those used by PBS), but rather leased blocks of time which could be placed by WU on any available transponder. WU has, however, begun to lease full transponders.

DOWNLINKS

The receiving end of the satellite communications system is called a TVRO (television receive only) terminal, and is commonly refered to as a downlink. Physically, it includes a parabolic dish antenna anywhere from 4 to 10 meters in diameter. Electronics in the downlink tune the desired frequency transmitted from the satellite and amplify it to a usable level.

Downlinks are smaller and less expensive than transmitting stations (uplinks) and as such, there are many more downlinks spread throughout the country than uplinks.

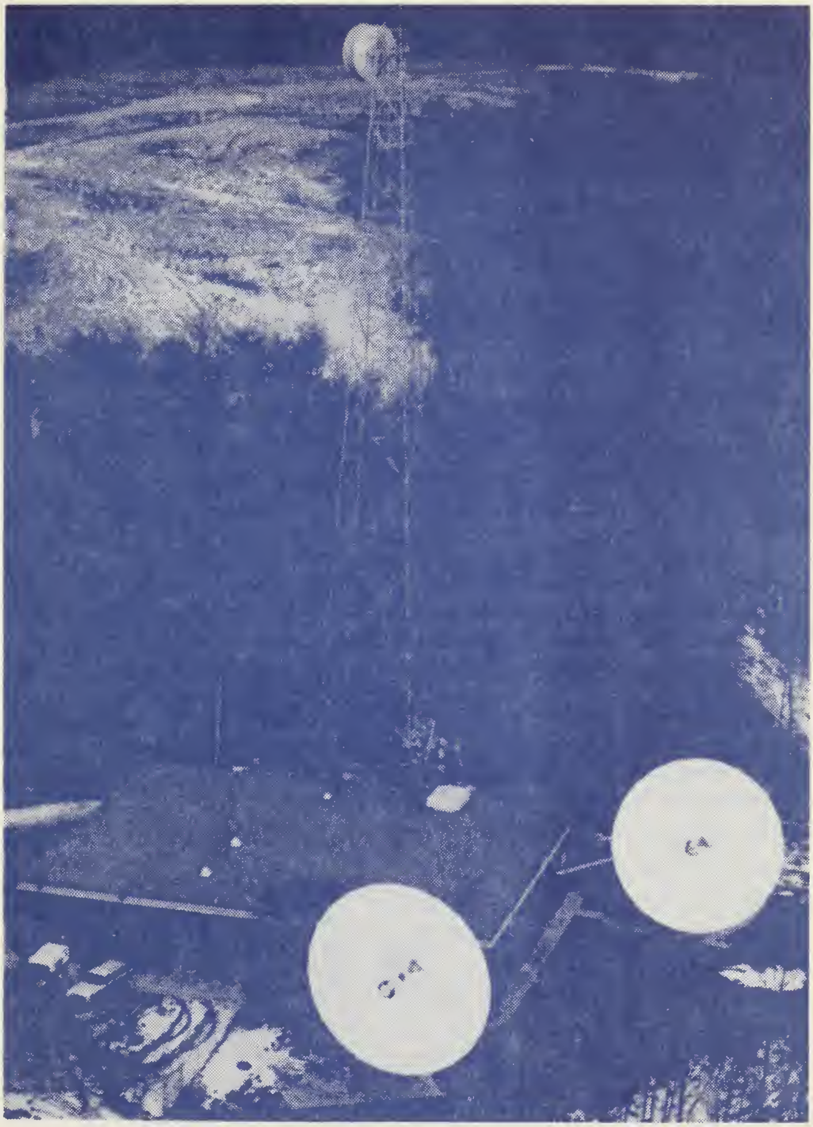
Downlinks for SATCOM I are equipped to receive only selected transponders; most downlinks for WESTAR I are tunable to any transponder.

The downlink may be located anywhere within the coverage area of the satellite (known as the satellite's "footprint"). The footprints of the satellites which are discussed in this work cover the entire continental U.S.

Until 1979, the FCC required that all downlinks be licensed, a procedure which involved extensive frequency coordination measurements, inspections, and a construction license that had to be obtained before any work could be done. Now, however, there is no licensing requirement at all.

Most downlinks are permanently mounted to "look at" (receive signals from) one particular satellite, although some are motor-driven so that they can shift from one satellite to another at any time.

There are currently three domestic satellite (domsat) sys-



Aerial view of the PBS network's main origination terminal outside Washington, D.C. Signals are received either from the WESTAR satellite, through one of the large parabolic dish antennas seen at bottom, or by way of land-line microwave transmission to the tower-mounted dish at top (see *Local Loop*). They are then retransmitted to the WESTAR satellite through one of the large dishes, for reception by PBS stations nationwide.

tems used in the United States. RCA Americom owns the SATCOM system, consisting of two satellites. RCA serves the cable and commercial television markets as well as government and industrial users. AT & T's two satellite COMSTAR system is used by the Bell System and General Telephone and Electronics. As a temporary measure, COMSTAR is also being used for cable television distribution. The third, Western Union's three satellite WESTAR system, is used by the Public Broadcasting Service, National Public Radio, commercial radio and television, as well as government and industry.

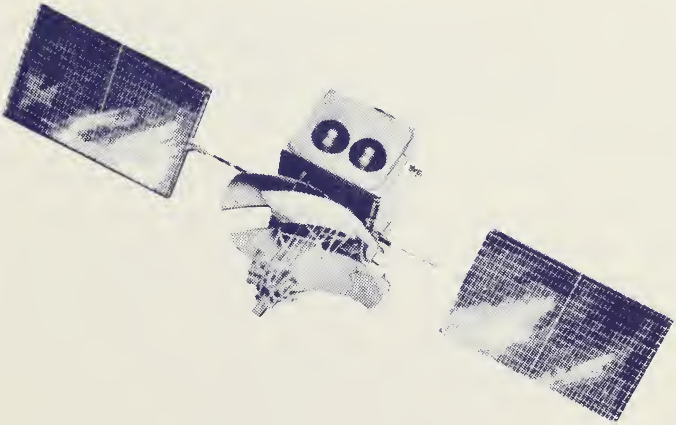
Only four of these seven satellites are relevant to the independent producer interested in the distribution of programming: SATCOM I, COMSTAR D-2, WESTAR I, and WESTAR III. Until recently, SATCOM I has carried all of the cable distribution networks, which make programming available to local cable television system operators. WESTAR I is primarily of interest because of its use by the Public Broadcasting Service and National Public Radio.

The situation surrounding the use of COMSTAR D-2 is somewhat more complex. RCA attempted to launch a new satellite, SATCOM III, on December 20, 1979. SATCOM III was to be used exclusively for cable television program distribution. However, due to a launch failure, contact with the spacecraft was lost, and, to date, it has not been recovered. The replacement for SATCOM III is scheduled for launch in June 1981. In the interim, RCA has made arrangements with AT & T to allow RCA's new cable television distribution clients to use COMSTAR D-2. When the new SATCOM III becomes operational, the cable users of SATCOM I will move to the new satellite, and the cable users of COMSTAR D-2 will be placed on SATCOM I.

In addition, as an alternative to the arrangements made by RCA, some cable program services are contracting to use WESTAR III for their program distribution. It remains to be seen which of these satellites, WESTAR III or COMSTAR D-2, will gain industry acceptance as the second major carrier serving the cable industry.

It is anticipated that as many as five new domsat systems

One of the WESTAR satellites, owned by Western Union.



One of the SATCOM satellites, owned by RCA-Americom.

may be developed during the early eighties. Of the five, only two (Hughes and Southern Pacific Communications) currently have plans that include television service.

Satellite Business Systems (SBS), a joint venture of IBM, COMSAT, and the Aetna Life Insurance Company, plans to initiate service in 1981. SBS will be a private system and serve the data transmission, electronic mail, and teleconferencing needs of major corporate users.

Advanced WESTAR (Western Union's second generation domsat system) is scheduled for implementation in 1982/83 to expand their current service to include data transmission, electronic mail and teleconferencing for corporate and government users.

The Xerox XTEN private system is planned for implementation in 1982/83 to serve data transmission, electronic mail, and teleconferencing needs of major corporations and government agencies.

Hughes Communications, Inc. and Southern Pacific Communications have recently filed proposals with the FCC to construct satellite systems to serve cable television, corporate and government users. These systems would be constructed in 1982 or 1983.

Decisions made at the recently concluded World Administrative Radio Conference (WARC) will limit the development of new satellite systems through 1985. The WARC adopted the principle of equitably assigning satellite frequencies and orbital locations among all nations of the world, regardless of whether or not a given country has plans to make use of satellite technology in the near future. Subsequent special satellite WARCs are scheduled in 1984 and 1985 to plan satellite frequency uses and make orbital arc assignments, and the decisions made then may determine the extent and direction of the future growth of U.S. domestic satellite systems.

2. CURRENT SATELLITE NETWORKS

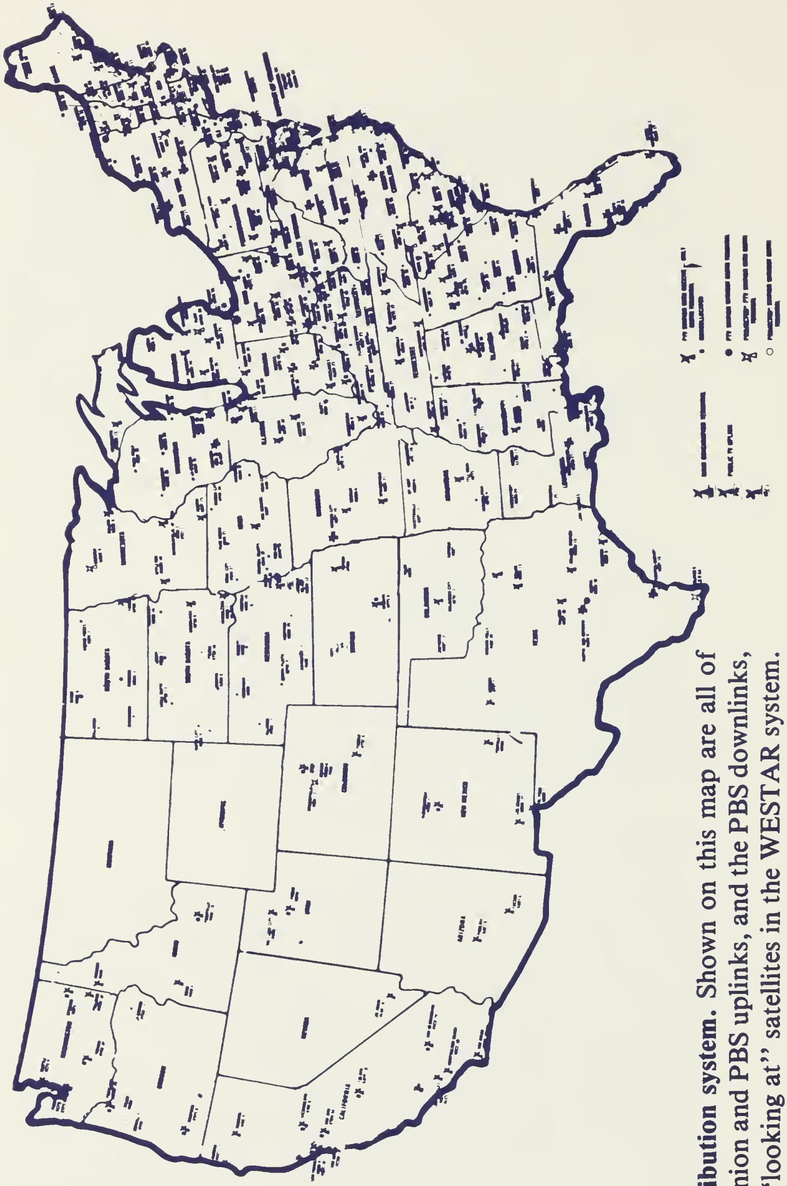
THE PUBLIC BROADCASTING SERVICE

The Public Broadcasting Service (PBS) is the largest user of satellite distribution sytems for broadcast television. PBS network programming has been distributed almost entirely by satellite since early 1979, making it the first, and so far the only, national broadcast network to rely on communication satellite systems.

PBS currently leases three full-time transponders on Western Union's WESTAR-I satellite, with access to a fourth on an occasional basis. PBS has a long-term arrangement with Western Union for the use of uplinks in several major cities, and owns and operates its own uplinks in seven cities (Hartford, Washington D.C., Tallahasee, Denver, Detroit, Lincoln Neb., and Columbia S.C.). A mobile uplink is also planned. PBS also has 149 downlinks, serving 163 affiliates.

The PBS organization is divided into three distinct program services: PTV 1, PTV 2, and PTV 3.

PTV 1 distributes the "core schedule" of PBS, consisting of a two-hour block of prime-time programming which all PBS stations have agreed to broadcast Sunday through Wednesday. PTV 1's programming consists of high quality, general audience programs with a national focus.



The **PBS** distribution system. Shown on this map are all of the Western Union and PBS uplinks, and the PBS downlinks, which all are "looking at" satellites in the WESTAR system.

PTV 2 carries special interest and target audience programming, such as offerings aimed at minority audiences, the elderly, or the handicapped. PTV 2 also is responsible for any programming which does not clearly fall under the purview of PTV 1 or PTV 3.

PTV 3 is an educational and instructional service, carrying all programming aimed at children and youth in grades K through 12, as well as adult education and continuing education offerings.

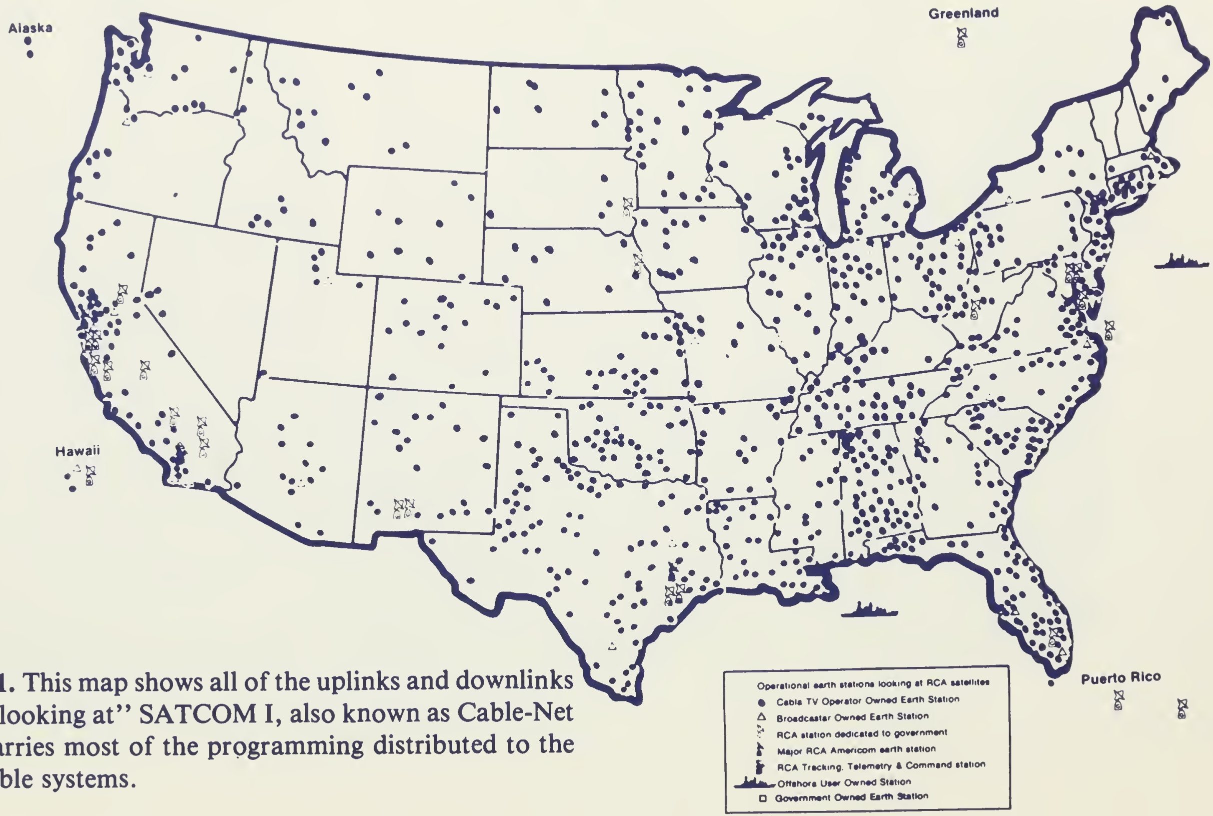
CABLE TELEVISION

Cable television (the distribution of programs to the home by a direct wire connection rather than over the airwaves) has existed since the early days of the television industry. Initially cable television, also called Community Antenna Television (CATV), was limited to providing service in remote areas where television reception was poor, or nonexistent, because of geographical factors (mountainous terrain, for example, or long distances from broadcast stations).

The fundamental elements of a CATV system consist of large and powerful television receiving antennas, whose signals are then amplified and transmitted over coaxial cables to individual households.

The early 70's, however, marked the beginning of a new direction for the cable industry. Cable systems began to appear in most major cities, appealing not just to those who were unable to receive broadcast television, but also to those who simply desired more program choices and clearer reception. Cable systems have proliferated to such an extent that there are now more than 4300 systems in operation nationwide, serving over 16 million homes — almost four times the number reached ten years ago.

By the late 1970's, as cable systems developed the capacity to deliver 40 or more channels at once, they became a natural market for programming distributed by satellite. With so many channels to fill in order to attract customers, satellites were the cheapest and most reliable way for cable systems to obtain a variety of programming to supplement the local fare.


Alaska
Greenland
Hawaii
Puerto Rico
Operational earth stations looking at RCA satellites
● Cable TV Operator Owned Earth Station
△ Broadcaster Owned Earth Station
RCA station dedicated to government
Major RCA Americom earth station
RCA Tracking, Telemetry & Command station
Offshore User Owned Station
□ Government Owned Earth Station

Cable-Net 1. This map shows all of the uplinks and downlinks currently "looking at" SATCOM I, also known as Cable-Net 1, which carries most of the programming distributed to the nation's cable systems.

It was fortuitous that the cable industry was burgeoning at just the time that domestic communication satellites were coming into use. The resulting happy marriage of technologies has fostered the growth of both satellite systems and cable systems.

Satellite distribution systems now provide two kinds of program services to the cable systems: *basic* cable services and *premium* (or "pay-TV") services. *Basic* program services are those that are made available to all of the subscribers of a cable system, as part of the basic service provided for the monthly cable subsciption price (usually between $5 and $10). *Premium* program services are available as an option to subscribers, for an additional monthly fee (which is usually $5 to $10). The premium channels are encoded, or "scrambled," at the transmission end, and only those customers equipped with a decoder box provided by the cable company can receive those programs.

The first program service delivered by satellite and geared specifically to the cable market was a premium service, Home Box Office (HBO). Owned by Time-Life Inc., HBO began operation in 1976 using RCA's SATCOM-I. It provides a selection of recent movies, along with a few other features (primarily concerts and sporting events) produced especially for the cable market.

Other premium networks have sprung up since the success of HBO, including Showtime (owned by Viacom and Teleprompter), The Movie Channel (Warner-Amex Cable), and Cinemax, a second service from HBO. All of the premium services provide entertainment that is not normally available to television viewers, for the most part consisting of movies that are still in theatrical release.

In addition to these existing program services, two major proposed systems are worth noting: Premiere, a recently announced pay service owned by Getty Oil and four major Hollywood studios, and Rainbow, a joint venture of three of the leading MSO's (Multi-System Operators, or owners of a number of separate cable systems).

So far, only a few cable systems have adopted a "pay per viewing'' premium service, in which the actual hours of viewing are monitored and the customers are billed only for those programs that they actually watch. While this system is still experimental, some cable system operators predict that this will become a major mode of distribution within the next decade.

Communication satellites are also currently used for a wide assortment of program services aimed at the basic cable service. Some of these services are free to the cable companies, and others charge fees that are low enough so that the companies can offer them to their subscribers without an additional charge. These program services include a host of specialized networks, including ethnic, religious, public service, sports, news, and children's programming. There are also several ''superstations,'' which are broadcast television stations whose signals are made available to cable systems nationwide via satellite transmission.

Almost all of the program services destined for cable television systems are currently transmitted through RCA's SATCOM-I, which is popularly known as ''cable net 1''. Since most existing downlinks can only receive from one satellite at a time, it is essential that all programming aimed at a particular market be sent by the same satellite, and thus SATCOM-I is currently *the* cable satellite. As previously noted, however, additional satellites are now beginning to be used for services aimed at the cable market. It is not yet clear which of these satellites, if any, may find acceptance as the ''cable net 2.''

COMMERCIAL TELEVISION

So far, none of the three commercial television networks has opted to use satellite transmission as a mode of distribution for their basic network programming. They do all lease transponders for occasional use, mostly for live coverage of sports and news events. Such programming is uplinked from the point of origination, then received at either New York or Los Angeles for network distribution via the existing land-line system. One network, CBS, has also announced plans to use

WESTAR III to distribute arts and cultural programming to cable systems.

Of the 723 commercial broadcast television stations in the country (of which over 600 are affiliated with the major networks), only 57 are equipped with their own downlinks; 22 of these are network affiliates. Six months ago, only three network affiliates were so equipped, out of a total of 35 commercial stations. Downlinks are currently being installed at commercial stations at a rate of about one per week. And RCA-Americom has launched an ambitious program under which it has offered to build downlinks for all interested stations, at no cost to the stations themselves. So far, 200 stations have signed up.

While use of satellites by the major networks is still very limited, smaller networks are planning to use satellites for all of their program distribution. Both Westinghouse (Group W) and Blair networks plan to have full satellite distribution starting in September 1980, with Westinghouse serving 25 stations and Blair serving 32. Westinghouse will be using one of the PBS transponders on WESTAR-I, and will build its own uplink/downlink facilities at four stations. The remaining stations will use Western Union facilities. Blair will be using a WESTAR-I transponder leased from the Hughes TV Network.

The Spanish International Network is another small network that already relies on WESTAR-I for program distribution to its ten affiliated stations, as well as to six other stations on an occasional basis. This specialized network broadcasts entirely in Spanish, and much of its programming comes from Mexico, Spain, and South America by way of the Intelsat system.

There are also three religious networks—PTL Television Network, Trinity Broadcasting Network, and Christian Broadcasting Network—which use satellite distribution. These networks distribute programs to cable systems as well as to broadcast television stations. All three lease full-time transponders on SATCOM-I, and CBN also buys 90 minutes daily on WESTAR-I.

In addition to these full-time networks, there are a number of program services that use satellites for distribution of occasional programming, such as sports or special events, to various commercial stations. The largest of the ''occasional'' networks are the Hughes Television Network and Robert Wold Co., each of which leases a full time transponder on WESTAR-I. Since their own programming uses only a small fraction of their transponder time, both of these networks act as resale carriers, providing satellite distribution systems for a wide variety of clients.

There are a large number of other program sources, including syndicators, which still distribute their programs exclusively by tape delivery, or ''bicycling.'' But RCA has a new system planned that could make satellite delivery of these programs much more attractive to the syndicators.

The system is called the Selective Multiple Address Radio and Television Service, or SMARTS. RCA has designed this system to meet the needs of TV program syndicators who require protection against unauthorized use of their product.

This is accomplished by the use of a special decoding device which can be turned on and off by a signal from the transmitter. As a result, a program distributor can be assured of absolute control over which receiving stations would be able to pick up each program. Thus, satellite distribution would be just as strictly controllable as the mailing of individual tapes — the distributor could be sure that no unauthorized stations were ''pirating'' the program. And yet it would have all the advantages of satellite distribution: speed, low cost, and high quality.

RCA has not yet set a date for the start of the SMARTS system, but once it is operational it is likely that many distributors who have never used satellite distribution before will suddenly begin to do so.

COMMERCIAL RADIO

Commercial radio stations are several years behind television stations in their use of satellite distribution. This reflects the much more limited role of networks in providing continuing program service to radio stations as compared to TV stations.

There are over 7000 commercial radio stations in the U.S. Unlike television stations most radio stations originate the vast majority of their own programming. This "origination" might be more accurately described as "assembly", since it is composed overwhelmingly of pre-recorded music.

Radio stations tend to be rigidly formatted in an attempt to appeal to a particular target audience, in contrast with most television stations which aim at the largest possible general audience.

There has been a considerable growth recently in the number of commercial radio networks, of which there are now at least 13 operating on a national scale. However, a station's affiliation with a network usually means only that the network is used as a source of news, and perhaps a limited number of features.

There are a few radio networks which use satellites for distribution. Associated Press Radio and the Mutual Broadcasting System are described in the section on satellite networks. In addition to these existing networks, plans for several others have been announced, including ABC, RKO, Enterprise Radio (all sports), and Sunbelt Communications.

Also, WFMT in Chicago is an FM "superstation", transmitted by satellite to a large number of cable systems.

NON-COMMERCIAL RADIO

Unlike commercial radio, National Public Radio has made a strong commitment to the use of satellites for program distribution. NPR is in the final stages of replacing its landline distribution with a Satellite Distribution Service. The Satellite Distribution Service will consist of 17 uplinks and 204 downlinks serving those public radio stations that meet CPB's qualifications (based on service provided, staffing, financial resources, and other criteria). Currently, it includes six 15KHZ channels (two of which are required for a stereo broadcast). Two more channels are available for occasional use. It is expected that additional channels will be added to the system in the near future.

Land lines will continue to be used as a supplement to the satellite system, linking other CPB qualified and associated public radio stations. The earth terminal system is expected to be completed by the summer of 1980.

While the system has as its major function the distribution of NPR programming to its member stations, another important function is to encourage an increase in the programming available to public radio stations, and to promote the diversification of program sources by providing distribution at the lowest possible cost.

3. OPTIONS FOR INDEPENDENT PRODUCERS

It should be apparent from this brief overview that the capabilities of satellite transmission provide many new opportunities for independent producers, from the individual looking for a way of marketing a single film or tape to the visionary entrepreneur who wants to set up a whole new national network. There is a vast marketplace of outlets for these productions, reaching virtually every part of this country from the major cities to the remotest rural areas.

This market is broadly divided into five arenas — the Public Broadcasting Service(PBS), with its 264 local stations and its own satellite distribution system; public radio stations, linked by National Public Radio (NPR)'s satellite distribution system; commercial television stations; commercial radio stations; and the cable operators with their thousands of local systems, served by a variety of networks, superstations, and pay-TV services. Of these five, those that are of greatest interest to the independent producer are PBS, NPR, and the cable systems.

These three markets are obviously very different, and must be approached differently. In the case of PBS, one is dealing with a single organization that has very specific policies and procedures set up, and which can provide a great deal of support and technical assistance in setting up a distribution system. That is not to say, however, that PBS is in any sense a monolithic entity; on the contrary, individual PBS stations have considerable autonomy, and this independence adds to the range of options that are available to the independent producer, as we shall see in detail later on.

With cable systems, on the other hand, one is dealing with a highly fragmented and variable industry. No two cable networks are set up in quite the same way, and each has its own policies, pricing structures, and ways of dealing with its programming suppliers. Payment schemes run the whole gamut from fully subsidized systems where you pay for the privilege of having your work shown (an option usually exercized only by large corporations), through arrangements in which no money changes hands, and on to the more conventional distribution in which the producer receives either a flat fee or a pro-rated fee based on the number of cable subscribers that can receive the production.

Whereas it is practical to deal directly with PBS, because of its more structured and coherent policies, most producers will find that in dealing with the cable systems it makes more sense to deal through some kind of intermediary — a packager or program service — rather than becoming bogged down in negotiations (or, for that matter, in trying to get one's foot in the door) with dozens of scattered organizations. Fortunately, there are a number of packages and distributors now in operation, and they have made the marketing process much simpler, especially for the small-scale independent producer with just one or a few films to distribute.

For the larger producer or organization, packaging may be a reasonable approach to the cable market. By assembling a body of work into a format that is more familiar to programming executives — i.e. by collecting a group of odd-length shorts into a half-hour or hour long program, or by creating a series of programs with a common theme or subject matter, it becomes easier to market works that otherwise would not fit into existing formats. Packaging thus benefits both the small producer (by finding new markets) and the networks (by providing new material).

And for those who are truly ambitious, there remains the grandest dream of all: starting a whole new network. While this option is clearly beyond the reach of most organizations, it is still at least a possibility for those with the money and the skill to put it all together. At this point, the greatest limitation on this option is the shortage of available transponders: virtually all of those currently in operation on the SATCOM and WESTAR systems are already committed, mostly on long-term leases. And even SATCOM 3, which will not be launched until Oct. 1981, is booked solid. Nevertheless, new networks are still possible and several groups have plans currently in the works; by starting gradually, using occasional time on current transponders and slowly building up to full-scale operation, they may be successful.

4. DEALING WITH NETWORKS: THE PUBLIC BROADCASTING SERVICE

One way of gaining access to the public television satellite system is by dealing directly with the Public Broadcasting Service establishment. This can be accomplished in a variety of ways: a producer may request funding for development of a program or series of programs that have not yet begun production, or for works in progress, or for finished works. And programs may be offered either directly to the PBS network at the national level, or through one of the regional networks that are part of the PBS system, or through an individual PBS station. Any one of these routes can result in the program being distributed to the entire PBS network.

Whichever avenue is used for getting a program into the PBS system — local station, regional network, or PBS national organization — the final decision on whether to air the program rests with each individual station in the system. However, the system is set up in such a way that a program will not be sent out over the satellite network unless a sufficient number of the member stations have indicated their interest in airing it.

LOCAL STATIONS

For most independent producers, the most used doorway into the PBS system is through a local PBS station. For one thing, it is easier to establish an ongoing one-to-one relationship with the staff of a station in one's own area. For another, it is simply a matter of scale: a local station, especially a smaller one, is likely to be able to put more time and interest into dealing with a local producer than is the larger-scale national organization, which must sift through a great deal of material sent in from every part of the country.

Additionally, a local station may be able to provide more in the way of "in-kind" support to the producer, in the form of equipment, studio space, or editing facilities.

There are presently 163 public television station licensees across the country; some of these organizations operate more than one station, which brings the total number of PBS stations to 264. Each station has its own individual policies, standards, and program requirements, so it is impossible to generalize about their needs and procedures.

The best course of action is simply to contact the station's programming department and ask about their submissions procedure. In the event that there is more than one PBS station in the producer's area, or if a highly specialized production is being offered that might be of interest only to certain stations, a call to the PBS headquarters in Washington may be helpful in identifying the particular stations that are most likely to match up with the producer's needs.

REGIONAL NETWORKS

There are four regional networks within the PBS system, and they each acquire programs in addition to the national PBS schedule for distribution within their areas. In addition, they sometimes supply funding for some regional programs. For programs that have a subject matter of particular regional interest, this would be the logical approach for a producer to take; a program of less than national interest could thus receive a much wider audience than any single station could provide.

As with individual stations, the interests and procedures of these networks vary; details of submissions procedures may be obtained by writing directly to the network of interest.

The four regional networks and their addresses are as follows:

1. Eastern Educational Television Network (EEN)
   1300 Soldiers Field Road
   Boston, Mass. 02135
   (617) 247-0470
2. Southern Educational Communications Association (SECA)
   928 Woodrow St.
   Columbia, S.C. 29205
   (803) 799-5517
3. Pacific Mountain Network
   Suite 50 B, Diamond Hill
   2480 West 26th Ave.
   Denver, CO 80211
   (303) 455-7161
4. Central Educational Network (CEN)
   5400 N. St. Louis Ave.
   Chicago, Ill. 60625
   (312) 463-3040

THE PBS NETWORK

The PBS network has a national programming staff that reviews programs submitted to it on a continuing basis. Programs are evaluated on the basis of overall quality and appropriateness for PBS's current programming needs. According to PBS literature, they will normally respond to a submission within two weeks.

Programs should be sent (preferably on videotape, along with a letter describing the program) to: Program Data Coordinator, Program Scheduling and Submissions Department, Public Broadcasting Service, 475 L'Enfant Plaza West, S.W., Washington D.C. 20024.

Under the new organizational structure of PBS, each of the three program services (PTV 1 for high quality programming aimed at a national audience, PTV 2 for programming aimed at particular target audiences, and PTV 3 for educational and children's programming) makes its own decisions on program acquisition. The Program Scheduling and Submissions Department will channel submitted programs and program proposals to the appropriate service. Programs may also be submitted directly to a particular service, especially in cases where a producer has an existing relationship with people in that service.

PBS emphasizes, however, that it is usually preferable to submit completed programs through local stations, since the stations are familiar with the technical, legal, and other requirements of the PBS system and may be able to help a producer to bring a program into line with these requirements before offering it to the network, thereby potentially saving time both for PBS and for the producer.

Programs which are not yet completed may also be offered to PBS, which may then provide funding for completion of the project. This may be done at any stage of the production: a proposal for a program or series may be submitted before any work has been done, but must include a detailed description of the nature of the project, steps to be taken (developing full treatments and scripts, research, program production), a list of key personnel, and a detailed budget and timetable. Examples of the producer's previous work should also be included.

Funding for proposed programs and for works-in-progress is also provided by the Corporation for Public Broadcasting (CPB)'s Program Fund.

In 1978, independent producers received a boost from Congress with the passage of the Public Telecommunications Financing Act, which requires CPB to allocate a "significant" share of its programming funds to independent productions.

CPB works closely with PBS in deciding which proposals to support, and they recommend that all proposals be submitted simultaneously to both organizations in order to facilitate this cooperation. If PBS is interested in a program, they may urge CPB to provide funding.

Proposals should be sent to PBS at the address given above, and to CPB at the following address: Elois Payne, Program Fund, Corporation for Public Broadcasting, 1111 16th St., N.W., Washington, D.C. 20036.

PBS will also work with a producer, if necessary, to try to locate other sources of funding for a proposed program. Such sources might include the National Endowment for the Arts, the National Endowment for the Humanities, the National Science Foundation, HEW, and various foundations and corporate sponsors.

A valuable primer is available to independent producers to aid them in working with PBS. The book, *The Global Village Handbook for Independent Producers and Public Television*, contains specific examples of successful liaison efforts at the local, regional, and national levels, as well as details of the new PBS structure. It can be ordered directly from the publishers: Global Village, 454 Broome St., New York, N.Y. 10013. The price is $15.

5. DEALING WITH NETWORKS: CABLE TELEVISION

As previously described satellite networking has experienced its greatest growth by serving the cable television industry. Approximately one-third of all available satellite transponders are leased by the new satellite networks for the delivery of programming to a growing national cable television audience. Recent industry statistics indicate that 22 percent of all U.S. television households are currently served by cable, and it is predicted that this will rise to 30 percent over the next five years. For those who wish to do their own negotiating directly with the cable networks, a complete listing of those that are currently in operation (as of this writing — summer 1980) is included here along with a description of the kind of material they are interested in. Every effort has been made to ensure that these listings are complete and accurate, but a few words of caution are in order:

First of all, bear in mind that, for the most part, these are large organizations with a great deal of air-time to fill. While they have indicated, almost without exception, that they are willing to deal with independent producers of film and video, it is obviously unrealistic to expect a network with a million subscribers and thousands of programs per year to spend much time with a producer who has only one or a handful of films to sell. Be prepared for long delays, short conversations, and the possibility of investing a great deal of time and suffering considerable frustration without much progress. Negotiating with individual producers, while certainly not ruled out, is likely to be a very low priority for most large networks.

Secondly, bear in mind that the information presented here is essentially that which was given to us by the networks themselves. We have not included any outside evaluations or surveys of those who have dealt with a particular system, nor would it be fair to do so — one person's experience may not be at all representative, and even a network that has been particularly unpleasant (or particularly helpful, for that matter) in past dealings with independent producers might suddenly be very different as a result of personnel changes, changing programming needs, and so forth. In short, it is possible that a company that has expressed an interest in acquiring works by independents might end up being less enthusiastic than anticipated, and one that expresses little interest may turn out to be very receptive. In that sense, this listing is intended as a basic road map, not as a weather report.

As a general rule, direct negotiation is most likely to be a viable option when dealing with smaller and more specialized networks. But remember that most networks are aiming for entertainment value and are trying to build an audience. That doesn't mean they won't buy a documentary, but a slow-paced didactic film is unlikely to make it. As with all the networks, seeking a wide audience appeal is still the primary objective of television programmers.

Unless otherwise specified in the listings, producers should first send written descriptions of their programs to the addresses indicated. Films or tapes should only be sent if the company requests them.

PREMIUM PROGRAM SERVICES

GALAVISION

SATCOM I, transponder 18

TYPE OF PROGRAMMING:

Galavision is a premium Spanish programming service that is currently being transmitted via satellite (subleased from Reuters) to ten cable systems in California, Florida, New Mexico, Arizona, and Texas. The pay-network began operation in October 1979 and expects to be increasing rapidly in subscription numbers throughout 1980. Some 70 hours of programming are transmitted each week, all in Spanish and mainly consisting of feature-length movies and entertainment specials. Sports programming will be added in the near future.

INTEREST IN INDEPENDENT WORK:

The movies and specials currently being transmitted by Galavision have for the most part originated in Mexico, South America, or Spain. Galavision would be interested in acquiring independent productions from the United States, however, to use as shorts or filler material. All such programs must be in Spanish and should be directed at the Hispanic audience. Financial arrangements would most likely involve a royalty fee per subscriber, but would have to be negotiated on an individual basis.

Galavision promotes its programming through trade ads, marketing packages devised for its cable subscribers, and a monthly program guide for its home subscribers.

TECHNICAL REQUIREMENTS:

1′ color videotape.

CONTACT:

Sylvia Lyon
Director of Programming
Galavision
250 Park Avenue
New York, NY 10017
(212) 557-9050

HOME BOX OFFICE

SATCOM I, transponders 20, 22, 23, and 24, and COMSTAR D-2

TYPE OF PROGRAMMING:

Home Box Office is the leading premium network that provides first-run and feature films, sports, and entertainment programming to cable systems serving approximately 4 million subscribers throughout the United States. Home Box Office operates during regular commercial-network hours (i.e. 6:30 A.M. — late night) and uses four satellite transponders.

Of particular interest to independent video producers is the programming HBO develops to fill-in the time-gaps between its main features. These "Intermissions" fall into four categories: (1) short subjects — including live-action and animation; (2) "Video Jukebox" — performances of recording artists, made available (for free) by recording companies; (3) featurettes — usually "The Making Of . . ." documentaries concerning the motion picture industry; (4) "Scenes" — described by HBO as "video picture-postcards" of parts of the United States or other countries.

INTEREST IN INDEPENDENT WORK:

HBO is interested in acquiring the works of independent video producers, to fit categories #1 and #4 in particular. Interested parties are advised that their programming-length needs run from 1 to 15 minutes (longer programs are used on occasion, but nothing longer than 25 minutes) and that a good musical soundtrack is essential. Also, interested "Scenes" producers are advised *not* to submit travelogue-type videotapes: the emphasis should be on an attractive scene and appealing music.

The "Intermissions" are acquired on a non-exclusive basis, with the fee and period of license negotiated on an individual basis. HBO plans to start promoting the "Intermissions" in its program guide in the near future. HBO also conducts its own market research into the audience response to its various "Intermissions," and will rerun the programs on the basis of their quality, appeal, and running time.

Because HBO leases six transponders, it does have time available to sublease. Interested parties should contact George Gilbert or Rich Levitt of the Network Operations Department.

TECHNICAL REQUIREMENTS:

¾″, 1″ or 2″ — color preferred.

CONTACT:

Lisa Tumbleson or Angela Lee
Intermissions Division
Home Box Office
Time-Life Building
Rockefeller Center
New York, NY 10020
(212)841-2433

HOME THEATER NETWORK

SATCOM I, transponder 21

TYPE OF PROGRAMMING:

HTN is a family movie channel, transmitting from 8:00 pm-10:00 pm (ET), Monday through Saturday. Programming consists of feature films (G and PG ratings) and occasional specials. It is carried in about fifty markets, with 30,000 to 35,000 subscribers.

INTEREST IN INDEPENDENT WORK:

Most features are from the major production companies. HTN is however, very interested in short subjects (under twenty minutes) of general appeal to round out odd length movies.

HTN pays producers and distributors on a per-subscriber basis for rights for a given period of time. The rate is individually negotiated.

TECHNICAL REQUIREMENTS:

¾ " cassette.

CONTACT:

Steve Broydrick
Vice President, Sales
Home Theatre Network
465 Congress St.
Portland, Maine 04101

THE MOVIE CHANNEL

(WARNER-AMEX SATELLITE ENTERTAINMENT)
SATCOM I, transponder 5

TYPE OF PROGRAMMING:

Warner-Amex Satellite Entertainment currently transmits 24 hours of motion pictures via satellite to approximately 150 cable systems in the United States. The satellite network, which is a joint venture involving Warner Communications and American Express, is supported by monthly service fees from individual subscribers. The network recently changed its name from ''Star Channel'' to ''The Movie Channel,'' reflecting its total emphasis on transmitting motion pictures.

INTEREST IN INDEPENDENT WORK:

The Movie Channel may be interested in acquiring programs from independent sources to be used as short subjects or filler material, sandwiched between the feature-length movies. Warner-Amex has used this type of programming in the past, but is not committed to using it on a regular basis. Nor have any regular fees been established; negotiations would be made on an individual basis.

TECHNICAL REQUIREMENTS:

2″ quad tape.

CONTACT:

Bob Pittman
Director of Pay-TV Programming
Warner-Amex Satellite Entertainment
1211 Avenue of the Americas
New York, NY 10036
(212) 944-4250

SHOWTIME ENTERTAINMENT

SATCOM I, transponders 10 (West), 12 (East), and 16 (Showtime Plus), and COMSTAR D-2, transponder 8-V

TYPE OF PROGRAMMING:

Showtime is the second largest pay-TV satellite network in the country, currently reaching some one million subscribers through 600 cable systems in 46 states. Showtime's basic service now offers 20 programs per month (repeated at various times), including first-run motion pictures, original entertainment specials, Broadway and Off-Broadway shows, uncensored comedy programs, sporting events, and an original magazine-format series.

Showtime also transmits a "mini pay service" called "Front Row," with approximately 10 family-oriented (i.e. rated G or PG) programs offered each month.

INTEREST IN INDEPENDENT WORK:

Showtime is interested in "original concepts" for programming, especially short subjects and filler material, which it claims to offer more consistently than other pay-TV networks. The company also states that it has no real artistic restrictions on the programming it transmits, and has even aired documentaries (although oriented to a mass audience) in the past. Financial arrangements for any program Showtime might acquire from independent sources would be negotiated on an individual basis.

TECHNICAL REQUIREMENTS:

¾ ″ cassettes of broadcast quality

CONTACT:

Michael Clark
Programming Development
Showtime Entertainment
1211 Avenue of the Americas
New York, NY 10036
(212) 880-6600

USA NETWORK

(UA-COLUMBIA SATELLITE SERVICES, INC.)
SATCOM I, transponder 9

TYPE OF PROGRAMMING:

UA-Columbia broadcasts approximately 300 sporting events (90% of which are live) annually via satellite to some 600 cable systems throughout the United States. Along with the sporting events (“Madison Square Garden Sports” and “Thursday Night Baseball”), UA-Columbia also transmits “Calliope,” an hour’s worth of children’s films or features, aired Monday through Friday from 6:30 to 7:30 pm.

INTEREST IN INDEPENDENT WORK:

Independent producers with sports-related or children’s programming might find UA-Columbia interested in their works, although the company is not actively seeking independent sources at this time. Future developments may increase the need for independent programming, as well as expand the subject matter.

UA-Columbia subleases its daytime transponder hours to C-SPAN and its Friday night hours to the Black Entertainment Network. Although the company has some additional transponder time available, late at night and early in the morning, they generally do not consider subleasing these hours.

TECHNICAL REQUIREMENTS:

1″ high-band videotape.

CONTACT:

Kay Koplovitz
Vice-President and General Director
UA-Columbia Satellite Services, Inc.
5 Fir Court
Oakland, NJ 07436
(201) 337-1550

PLANNED PREMIUM CABLE TV SERVICES

PREMIERE

$200 million pay-cable joint venture of Getty Oil Company and four major Hollywood studios (Fox, MCA, Columbia Pictures, and Paramount).

Contact:
Bert Harris
Premiere Network
10880 Wilshire Blvd. no. 2204
Los Angeles, CA 90024
(213) 474-3500

RAINBOW PROGRAMMING SERVICES

Joint pay-cable venture of Cablevision, Cox, Comcast Corporation, and Daniels & Associates. Initial service offering, called *Escapade,* will feature PG and R-rated action/adventure movies and specials.

Contact:
Gerard Maglio, President
Rainbow Programming Services
1355 South Colorado Blvd., Suite 100
Denver, CO 80222
(303) 753-1822

BASIC PROGRAM SERVICES

APPALACHIAN COMMUNITY SERVICE NETWORK

SATCOM I, Transponder 16

TYPE OF PROGRAMMING:

ASCN transmits programming from 7am to 12 noon (EST) seven days a week to approximately fifty cable systems, principally within the thirteen-state Appalachian region. In addition, the signals are received at a number of community reception sites located at colleges and universities. It is anticipated that by fall of 1980 the schedule will be expanded to 62 hours per week.

Programming includes: college courses offered for academic credit; continuing education courses for professional accreditation; community service and public service programs of an informational, instructional, self-help, or cultural nature; short seminars or workshops; and teleconferences conducted for various organizations.

INTEREST IN INDEPENDENT WORK:

ASCN has expressed a high interest in independent production insofar as it fits into their programming priorities as established by their needs assessment process. Information about their needs assessment process and their current priorities may be obtained directly from them.

Financial arrangements are individually negotiated. In some cases ASCN is prepared to pay for independent productions, in other cases they will seek funding from third party sources, such as foundations, to acquire and air the production.

TECHNICAL REQUIREMENTS:

2-inch quad, 1-inch C, 16mm optical, ¾-inch cassette (subject to technical evaluation). Length: 28:30 and 58:30 preferred.

CONTACT:

Dr. Ralph Malvik
Director of Programming
Appalachian Community Service Network
1666 Connecticut Ave. NW
Washington, DC 20235
(202) 673-7861

BLACK ENTERTAINMENT TELEVISION

SATCOM I, transponder 9

TYPE OF PROGRAMMING:

BET is a specialized network that distributes black oriented programming (feature films, musical specials, docu-dramas, etc.). The network began operation in January 1980 with a weekly two-hour transmission from 11:00pm-1:00am (Eastern Time) on Friday nights. It carries programs which feature blacks in the dominant or leading character roles and that depict black lifestyles and experiences. First year plans call for showing feature films with name stars, black classical films from the '40's and '50's, musical specials featuring popular artists, and a series of biographical sketches about lesser known performers.

At present, the network has commitments to be carried to over seven million cable homes. It is estimated that, nationally, 10% of cable subscribers are black. BET anticipates that much of its programming will appeal to wider audiences as well.

The network will be completely supported through the sale of advertising time. All relations with advertisers will be handled by the network and not by the individual producer. Advertisers will not sponsor specific shows, but will buy time on a yearly contract basis. Approximately eighteen minutes in a two hour period will be sold.

Future plans call for expanding the amount of material broadcast, and diversifying programming to include Black sports, public affairs, and cultural events.

INTEREST IN INDEPENDENT WORK:

BET is very interested in acquiring independently produced programs. The network will pay for distribution rights and will not require exclusivity. Contracts will be negotiated individually; there is no set fee. BET will not underwrite production costs, and they caution that the fees which they are prepared to pay will not be suficient to cover them.

TECHNICAL REQUIREMENTS:

16mm film or 1-inch C format preferred. Will accept ¾-inch cassette if, in the judgement of their production staff, it can be dubbed up to 1-inch without quality loss. Will consider black-and-white productions. Length: 30, 60, and 90 minutes preferred, but they will maintain flexibility. Shorter productions may be used to fill our odd length feature films.

CONTACT:
Robert L. Johnson
President
or
Vivian E. Goodier
Vice President, Affiliate Relations
Black Entertainment Television
3222 N St. N.W.
Suite 300
Washington, DC 20007
(202) 337-5260

CABLE NEWS NETWORK

SATCOM I, transponder 14 (temporary assignment), and WESTAR III

TYPE OF PROGRAMMING:

Cable News Network, which went into operation on June 1st, 1980, is a 24-hour television news service using satellite transmission to reach approximately 200 cable systems and between 2 and 3 million subscribers across the nation. The basic CNN schedule consists of fresh news reports and features, both live and on tape, with only four hours of repeated programming each day. With an extensive and experienced news-staff already assembled, CNN hopes to become a standard feature on both new and existing cable systems.

INTEREST IN INDEPENDENT WORK:

Present plans call for most programming to be developed by CNN's own national organization, with some material obtained from independent sources. However, Cable News Network has expressed an interest in working with video-news "stringers," similar to local and national press "stringers" — if such people exist. CNN advises that any independent video material it might acquire must be produced using up-to-date, broadcast-quality "ENG" (Electronic News-Gathering) equipment. Despite the technical restrictions, the Network would still be interested in independent sources for "hot news" stories and features, especially shot on location. All financial arrangements would be negotiated on an individual basis.

TECHNICAL REQUIREMENTS:

¾ " or 1 " broadcast quality.

CONTACT:

Burt Rinehart
Executive Vice-President
Cable News Network
West Peachtree Street
Atlanta, GA 30309
(404) 898-8500

CHRISTIAN BROADCASTING NETWORK

SATCOM I, transponder 8

TYPE OF PROGRAMMING:

CBN distributes programming 24 hours a day, seven days a week. All programs are specifically Christian in orientation. Almost half of their programming is their own production. The network is carried on over 1,300 cable systems. There are also approximately 170 broadcast affiliates; however only CBN productions are distributed to them. CBN also owns and operates four UHF broadcast stations.

INTEREST INDEPENDENT WORK:

CBN is interested in acquiring documentaries, music programs, women's programs, and children's programs.

They plan to put their programming on a paid basis. Those programmers who solicit funds on the air will be asked to pay for their air time. The revenues generated will be used to acquire other productions.

Also, they plan to lease time on another transponder on an occasional basis to transmit programming with a "moral message," but which is not necessarily Christian in nature.

TECHNICAL REQUIREMENTS:

Color only, 2-inch quad, 1-inch C format, 16mm film. Preview copies must be ¾-inch cassette. Length: 28:30 or 58:30.

CONTACT:

(Submit ¾-inch cassette and cover letter)
Tom Rogeberg
Manager of Program Scheduling
Christian Broadcasting Network
Pembroke Four
Virginia Beach, VA 28279
(804) 424-7777

CINEMERICA
SATCOM I, transponder 24

TYPE OF PROGRAMMING:

Cinemerica provides cable systems throughout the nation with programming directed to men and women over 50 years old. As of this writing, Cinemerica had yet to determine the amount of programming it will provide, but the total will most likely fall between six and twelve hours per day. Their plans call for a complete mix of programs: educational, consumer, health and social services, as well as entertainment (e.g. variety, situation comedies — including shows previously aired on the commercial networks that are deemed appropriate to the 50-plus audience). Cinemerica plans to sell commercial airtime and to produce about 10% of its programming in-house.

INTEREST IN INDEPENDENT WORK:

Cinemerica would be interested in acquiring, on a license basis, the works of independent producers, but only if the programming were directed at the 50-plus audience. Interested parties should contact Cinemerica before submitting any videotapes.

TECHNICAL REQUIREMENTS:

¾ cassette — color

CONTACT:

Helyne Landres
Vice-President — Gerontological Affairs
CINEMERICA
9477 Brighton Way
Beverly Hills, CA 90210
(213) 550-1563

C-SPAN

SATCOM I, transponder 9

TYPE OF PROGRAMMING:

C-SPAN (Cable-Satellite Public Affairs Network) is a unique organization, transmitting Washington-based public affairs programming to cable systems in the United States. The major program is the floor proceedings of the United States House of Representatives, which C-SPAN transmits in full, gavel-to-gavel, with no outside commentary. The proceedings, transmitted on satellite-time subleased from Madison Square Garden Inc., vary in length but average 5-6 hours per weekday. C-SPAN also transmits printed explanations, superimposed over the proceedings, of bills and other matters being discussed by the House.

INTEREST IN INDEPENDENT WORK:

For two key reasons, C-SPAN does *not* anticipate expanding its services into areas in which independent producers and artists might be needed: (1) their transponder time is limited; and (2) any "extra" time may eventually be taken up by the transmission of Senate proceedings, should the Senate agree to such coverage. Right now, however, C-SPAN is producing a few additional programs on its own: "Close Up Seminars," involving high school students selected to interview and discuss matters with Washington officials; the National Press Club Luncheon speeches, offered once or twice a week; and (for later this year) a limited amount of election coverage. In general, any additional programming C-SPAN might be interested in transmitting would most likely involve live coverage of matters relating to government operations.

TECHNICAL REQUIREMENTS:

¾″ cassette.

CONTACT:

Jana Dabrowski
Director of Network Service
Cable-Satellite Public Affairs Network
3800 N. Fairfax Drive
Arlington, VA 22203
(703) 525-3030

ENTERTAINMENT & SPORTS PROGRAMMING NETWORK

SATCOM I transponder 7

TYPE OF PROGRAMMING:

ESPN is a sports programming network distributed to cable systems throughout the nation. The network, which began broadcasting in September 1979, currently transmits 10-12 hours per weekday and from 6:00 PM Friday through to 3:00-4:00 AM Monday. Plans are to convert to a 24-hour-a-day, 7-days-a-week operation during the second half of 1980. Current programming consists of live and taped coverage of sporting events generally not featured on the networks, with an in-studio sports-news show (‘‘Sports Center’’) broadcast several times each day. ESPN presently reaches 47 states and approximately 4 million homes, through downlinks to 550 cable systems.

INTEREST IN INDEPENDENT WORK:

ESPN has purchased independently produced programming for use as filler. A typical program might consist of packaged coverage of a sporting event (e.g. skiing, karate, wrestling, boxing) and would be a half-hour or hour in length.

ESPN is definitely interested in independent productions, particularly during the summer months when coverage of college events will be at a minimum. Feature programs and live coverage are definite possibilities, although ESPN is concerned that their independent programs maintain a consistently high quality.

ESPN will purchase independently produced programs, then sell commercial airtime. Such matters as purchase fees and exclusive rights will be negotiated on an individual basis. ESPN is heavily involved in promoting its programs to and through the cable systems with which it is linked.

TECHNICAL REQUIREMENTS:

¾ ″ cassette — color

CONTACT:

Steve Powell, Director
Programming Department

or
Dennis Randall
Director of Public Relations
Entertainment & Sports Programming Network
ESPN Plaza
Bristol, CT 06010
(203) 584-8477

MODERN SATELLITE NETWORK

SATCOM I, transponder 22

TYPE OF PROGRAMMING:

Modern distributes films via satellite to cable systems. Hours of operation are M-F: 12:00 noon-5 pm (eastern) and weekends: 7:00 am-12:00 noon. Most films are the productions of businesses and government agencies. Modern transmits to over 300 vable systems.

INTEREST IN INDEPENDENT WORK:

Modern charges the client a fee for distribution. The fee is based on their guarantee to air a program a given number of times within a time period. A typical rate is $4,000 per year for 12 transmissions (subject to change).

The Modern Satellite Network can also be used for the distribution of live programming and events coverage. Again, a fee is involved. A recent Episcopal national conference in Denver was transmitted to cable systems. Modern has no capability for live uplinking, however. The client must contract for it elsewhere.

TECHNICAL REQUIREMENTS:

16mm film, super-8 cartridges, 35mm film, ¾-inch cassettes, film strip and audio cassette.

CONTACT:

Any one of five regional sales offices:

Modern Talking Picture Service
Jack Lusk, V.P.
International Building
45 Rockefeller Plaza
New York, NY 10020
(212) 765-3100

Robert A. Kelley, V.P.
1901 L. St. N.W.
Washington, DC 20036
(202) 293-1222

Edwin L. Swanson. V.P.
2020 Prudential Plaza
Chicago, IL 60601
(312) 337-3252

Jack Whalen, Mgr.
1145 McCadden Place
Los Angeles, CA 90038
(213) 462-2202

Lynn Meek, Mgr.
143 Sparks Ave.
Willowdale, Ontario, Canada
M2H 2S5
(416) 498-7290

NICKELODEON

(WARNER—AMEX)

SATCOM I, transponder II

TYPE OF PROGRAMMING:

Nickelodeon is a children's network which provides 12-13 hours of programming daily to cable systems. Hours of operation are Monday through Friday: 10:00am-11:00pm (Eastern) and Saturday and Sunday: 9:00am-11:00pm.

INTEREST IN INDEPENDENT WORK:

Most programming is acquired from outside sources. They are especially interested in acquiring educational progamming which could be used in an anticipated block for use in school systems (older elementary grades). The block would be aimed at diversifying school offerings, and, as such, they are not particularly interested in conventional subjects such as reading and arithmetic, but rather, art history, drama, music, dance, and perhaps even physical education.

Nickelodeon does pay for distribution rights, and negotiates individually with each program source.

TECHNICAL REQUIREMENTS:

16 mm film or ¾-inch cassette.

CONTACT:

Sandy Chudson
Manager of Aquisitions
Nickelodeon
Warner-Amex Satellite
1211 Avenue of the Americas
New York, NY
(212) 944-4260

PRAISE THE LORD (PTL) TELEVISION NETWORK

SATCOM I, transponder 2

TYPE OF PROGRAMMING:

PTL distributes 24 hours of Christian and family oriented programming seven days a week. They estimate their viewing audience to be over 1.2 million.

INTEREST IN INDEPENDENT WORK:

Almost all of the PTL's programming is acquired from outside producers, mostly church ministries. They are interested in programming which would add more variety to their schedule, including dramatic programs, news, children's programs, and programs shot on location (most are currently in-studio or in-church). Programs should have a Christian orientation. One exception to this is in the area of children's programming, where they will consider ''wholesome'' educational productions. They welcome one time specials.

PTL does not pay producers or distributers for broadcast; neither do they charge them. The producer or distributor pays shipping costs of tape both ways. Many PTL programmers actively solicit monetary contributions on the air.

Every week a satellite news release is sent to all affilliates. New programs or specials will be included in the release. If the producer supplies printed promotional material to them they will include it in the affilliates' mailing. On-the-air promotions aired if provided by the producer three to four weeks ahead of broadcast date.

TECHNICAL REQUIREMENTS:

2-inch quad, color only. They will consider 16mm film, but prefer tape. Length: 28:30 and 58:30.

CONTACT:

(Send tape and cover letter)
Kathy Wallace
Satellite Program Director
PTL Television Network
7244 Park Rd.
Charlotte, NC 28279 (28210 for shipping)
(704) 554-6080

SATELLITE PROGRAM NETWORK

SATCOM I, transponder 21 (SPN-1) and WESTAR III, transponder 9 (SPN-2)

TYPE OF PROGRAMMING:

SPN-1 currently broadcasts 22 hours a day (all but 8 to 10 pm) and 24 hours on Sunday. SPN-2 broadcasts 24 hours a day, every day.

The network charges the program producer for the air time, but the producer may then sell advertising time within the program, up to a maximum of 12 minutes per hour. In addition, SPN and the local cable operator each may sell one minute of advertising time per half-hour program segment. Rates vary with the time of day and frequency. If a producer buys a weekly time slot on a season (4 month) basis, the price range is from $1000 per hour for prime time to as low as $300 per hour for extreme off-hours. A one-time special would cost $1500 per hour. These prices are, of course, subject to change.

In August, 1980, the network served about three million cable homes; this number is increasing by about 100,000 per month.

The network's concept is one of "counter-programming". They do not air programs within the typical time periods (no children's programming on Saturday mornings, no sports programming on weekend afternoons).

INTEREST IN INDEPENDENT WORK:

New programing is being sought. However SPN is *not* interested in religious, industrial or educational formats. Programs are evaluated for both quality and content. SPN defines itself as a "family viewing" network; as such, while all programs need not appeal to children, they will not air material of a "questionable" nature.

SPN will air a 30 second taped promo without charge if it includes five-to-ten seconds of their ID slide at the end, and is produced by the programmer. Schedules are sent to cable system operators and television listing services on a monthly basis.

TECHNICAL REQUIREMENTS:

¾-inch cassette, no audio on track 1; 16mm film capability, but its use is an exception. Length: 27:50, or 55:40 with a break at 27:50.

CONTACT:

(Telephone)
Michael Stangeby, General Manager
(918) 481-0881
(or write)
Satellite Program Network
P.O. Box 45684
Tulsa, OK 74145

TRINITY BROADCASTING NETWORK

SATCOM I, transponder 13, and COMSTAR D-2, transponder 7-V

TYPE OF PROGRAMMING:

TBN distributes religious programming to cable systems throughout the country and operates 24 hours a day, 7 days a week. The programs are interdenominational and feature various formats, including talk/variety, music/variety, children's educational, and foreign language. They currently operate through cable systems in 29 states with an audience in the millions.

INTEREST IN INDEPENDENT WORK:

TBN is not involved in purchasing independently produced programming. They do, however, allow independents to purchase airtime at a rate they claim to be "very low" for the industry. The groups purchasing airtime are generally religious organizations supported by contributions and are allowed to make appeals for donations over the air.

TBN will consider independently produced programming *only* if it is religious in nature. The contents may be interdenominational, but having a moralistic "message" isn't enough. Currently, 13% of TBN's schedule consists of independent programming.

TECHNICAL REQUIREMENTS:

2 inch high-band color (can be dubbed from ¾" cassette)

CONTACT:

Sam Starr
Programming Department
International Panorama TV Inc.
P.O. Box A
KTBN-TV
Santa Ana, CA 92711
(714) 832-2950

UPI NEWSTIME

SATCOM I, transponder 6

TYPE OF PROGRAMMING:

UPI Newstime provides a printed-news crawl and related graphics service to 150 cable systems throughout the country. They use a subcarrier satellite transponder to transmit slow-scan, narrow-band video and audio signals that are converted into print, graphics, and narration at the receiving end. The results are a 15-minute news "broadcast," repeated continuously and updated 22 times a day. The service is black-and-white and includes a weekly sports review every Sunday night. Future plans involve adding feature reports and converting to color graphics reproduction.

INTEREST IN INDEPENDENT WORK:

UPI Newstime does not accept independently produced video or radio productions, nor do they plan to in the near future. They feel that their supply of fresh material is more than adequate since they are supported by the entire UPI news-gathering organization. The UPI audio network, however, does make use of reports submitted by "stringers." Interested parties should contact individual UPI offices.

TECHNICAL REQUIREMENTS:

B/W or color graphics: hard copy or slides.

CONTACT:

Local UPI office, or
Tom Hawley
Director of Cable Operations
UPI Newstime
220 East 42nd St.
New York, N.Y. 10017
(212) 682-0400

VIDEO COMMUNICATIONS INCORPORATED

WESTAR III

TYPE OF PROGRAMMING:

Video Communications Incorporated uses a satellite transmission system to broadcast a wide variety of programming throughout the country. Unlike most satellite broadcasters, however, VCI is not linked to cable systems, but transmits its programming directly to individual satellite receivers linked to off-shore and domestic industries (e.g. oil companies, mining companies), colleges and universities, and other institutions. VCI's market partly consists of the "outpost" audience, whose occupation and/or geographic location prevent them from receiving cable transmission and, in some cases, even regular airwave broadcasts. They also hope to offer a multi-entertainment package to colleges and universities, consisting of an educational channel, an entertainment channel (e.g. live concerts), as well as two audio channels of stereo music.

INTEREST IN INDEPENDENT WORK:

VCI has just entered the field of satellite broadcasting, having previously served some of the same markets with prerecorded video cassettes. Part of their new programming will consist of broadcast-syndication material, which they hope will be of interest to independent television stations expanding to 24-hour formats. Included within their programming plans, however, are several other areas in which they are willing to consider programs from independent sources: educational programming (especially related to the business community), live concerts and other college-oriented material. Their plans for "piped-in" stereo music programming might prove of interest to independent radio producers as well. Financial arrangements will be made on an individual basis, but could include advances against future payments.

TECHNICAL REQUIREMENTS:

¾″ cassette, or 2″ quad.

CONTACT:

Gene Denison
Satellite Division President

6535 East Skelly Drive
Tulsa, OK 74145
(918) 622-6460

PLANNED BASIC CABLE SERVICES

CBS CABLE

Proposed new venture of CBS to produce, acquire, and distribute entertainment and informational programming to cable systems. A key element in the new program service will be the performing arts.

Contact:
Robert Shay, V.P. and General Manager
CBS Cable Service
51 W. 52nd St.
New York, N.Y. 10019
(212) 975-1565

SUPERSTATIONS

A superstation is a local broadcast station whose programming is transmitted, via satellite, to cable systems throughout the country. The arrangements for this distribution of a station's programming are made by a common carrier, not by the station itself. In fact, this retransmission may take place without the active participation, or even the consent, of the station's management. The station may, however, benefit from the increased audience by increasing its advertising rates.

The current superstations are independent (non-network) broadcasters whose programming relies heavily on movies, sporting events, syndicated programs, and reruns of vintage television series. Like most large commercial broadcast stations, the superstations currently use very little programming supplied by independent producers. Approaching these stations is like dealing with any other commercial television outlet; contact the program director.

KTVU SAN FRANCISCO
SATCOM I, transponder I
COMMON CARRIER:
Satellite Communication Services, a division of Warner-Amex Cable Communications.
CONTACT:
Alan Bell, General Manager
or
Marilyn Storm, Promotions Coordinator
KTVU
One Jack London Square
Oakland, CA 95607
(415) 834-2000

WGN-TV CHICAGO
SATCOM I, transponder 3
COMMON CARRIER:
United Video Inc. of Tulsa, Oklahoma.
CONTACT:
Harry Trigg
General Manager
WGN-TV
2501 Bradley Place
Chicago, IL 60618
(312) 528-2311

WTBS-TV ATLANTA
SATCOM I, transponder 6
COMMON CARRIER:
Southern Satellite Systems.
CONTACT:
Sidney Pike
General Manager
or
Jackie Lando
Program Director
WTBS-TV
1013 West Peachtree St.
Atlanta, GA 30309
(404) 875-7317

WOR-TV NEW YORK
SATCOM I, transponder 17
COMMON CARRIER:
Eastern Microwave.
CONTACT:
Program Director
WOR-TV
1440 Broadway
New York, NY 10018
(212) 764-7000

KPIX-TV SAN FRANCISCO
SATCOM I, transponder 1
COMMON CARRIER:
Satellite Communications Systems, a division of Warner-Amex Cable Communications. (KPIX is distributed only after KTVU-TV goes off the air.)
CONTACT:
Program Director
KPIX-TV
855 Battery ST.
San Francisco, CA 94111
(415) 362-5550

6. DEALING WITH NETWORKS: COMMERCIAL TELEVISION

HUGHES TELEVISION NETWORK

WESTAR III

TYPE OF SERVICE

Hughes Television Network is a multi-service media company heavily involved in satellite transmission. Hughes transmits a variety of sporting events to independent stations around the country, such as the National Hockey League Game of the Week. Hughes also provides services to various organizations interested in transmitting their programs via satellite, e.g. the annual Jerry Lewis Telethon. In particular, Hughes will make arrangements to interconnect, either via satellite or ground transmission, those stations that have been organized to receive the programs. Hughes will also assist organizations in clearing stations for their programming and in selling airtime.

INTEREST IN INDEPENDENT WORK:

Although Hughes concentrates its own programming efforts on sports, the company does develop programs in other genres (e.g. the new College Bowl series) and becomes involved in joint ventures with independent producers. Hughes is always interested in new programming ideas, but advises independent producers that it is not a cable network and only works with programming on a per-event basis. Hughes generally does not sublease its WESTAR transponder, but instead arranges a package of services that includes the use of the transponder.

TECHNICAL REQUIREMENTS:

2-inch at present, converting to 1-inch C.

CONTACT:

John A. Tagliaferro
Vice-President, Operations
Hughes Television Network
4 Penn Plaza
New York, N.Y. 10011
(212) 563-8900

INDEPENDENT TELEVISION NEWS ASSOCIATION

WESTAR II

TYPE OF PROGRAMMING:

ITNA is a cooperative television news organization that provides an hour to an hour-and-a half of hard news, sports, features, and weather for its members every night, generally for them to tape for later broadcast on their new programs. Members are 24 separate independent TV stations around the country, all of whom contribute programming to the nightly feed broadcast. ITNA compares itself to the newspaper wire services (e.g. AP and UPI) in its organization and function, and has been described as "the invisible news show."

As presently structured, ITNA gathers its material in various ways (counter, line-feed, satellite), then produces its nightly broadcast of up to 40 items and transmits the program at 6:44 PM on a transponder subleased from the Robert Wold Company.

INTEREST IN INDEPENDENT WORK:

ITNA has expressed a "general reluctance" to accept independently produced programming and is clearly structured in such a way that its needs for features and additional material can be met by its member stations. It is considering, however, the development of something it calls a "bazaar-of-materials" format in the future, and this might offer possibilities for independents.

TECHNICAL REQUIREMENTS:

¾ ″ cassette — color

CONTACT

Charles Novitz
Managing Director
ITNA
220 E. 42nd Street
New York, NY 10017
(212) 490-1212

SPANISH INTERNATIONAL NETWORK

WESTAR III

TYPE OF PROGRAMMING:

The Spanish International Network is an organization of ten television stations in the United States, serving Spanish-speaking audiences and sharing a sizeable portion of their programming. Five of the stations operate with downlinks and receive some 115 hours of programming via the Westar satellite per week. The other five stations are linked by microwave systems in Texas and California.

SIN programming basically consists of music and entertainment shows, movies, news, and soap operas ("novellas"), and is all commercially sponsored. All programs are in Spanish. Most of the programming is purchased from Mexico, South America, and Puerto Rico since there is at present very little independent video being produced in Spanish in the United States.

INTEREST IN INDEPENDENT WORK:

SIN would be interested in acquiring programs from independent sources in the United States provided the contents are (1) in Spanish, and (2) geared to the Hispanic audience. It cautions, though, that such programming must be competitive in price with the network's South American and Mexican productions, which generally serve several other markets as well.

Financial terms would be negotiated on an individual basis. SIN is currently not involved in subleasing any of its transponder time, but might consider doing so in the future.

TECHNICAL REQUIREMENTS:

1" or 2" color

CONTACT:

Leondro Blanco
Director of Programming
Spanish International Network
250 Park Avenue
New York, NY 10017
(212) 557-9050

ROBERT WOLD COMPANY
WESTAR II
TYPE OF SERVICE:

Wold's primary function is to set up distribution systems for various clients, primarily for one-shot or special events programming. As such, Wold coordinates the various common carriers, satellite or terrestrial, to get a program from one place to another, or to many places. Wold is the largest user of occasional satellite time and occasional terrestrial line time in the country.

Wold provides the service of setting up interconnection configurations to deliver a progam to any stations desired by the client. In addition to program delivery, Wold can also, through their station clearance department, negotiate with individual commercial television stations around the country to carry a program.

Other services provided by Wold include closed circuit event teleconferencing and distribution of radio programs.

Wold also produces some programming, primarily in the areas of sports, entertainment, and public affairs specials. These are one-shot productions only; Wold does not produce any programs in a series format.

INTEREST IN INDEPENDENTS:

Wold is not interested in buying any pre-produced programs, but would be willing to negotiate with producers offering a program concept, especially in the area of public affairs. However, they caution that they are only interested in dealing with producers who have a substantial track record in the field.

Wold is also interested in hearing from independent producers in order to develop a roster of people who may be called upon for production work on special events coverage initiated by Wold.

CONTACT:

for transmission services:
Dick Marsh, Director of TV operations
Robert Wold Company
11661 San Vincente Blvd.

Los Angeles, CA 90049
(213) 820-2668

for program concepts or on-call list:
Wayne Baruch, Vice President, Programming
(same address)

SEE ALSO:

(The following networks, listed under Cable Television-Basic Program Services, are also broadcast by commercial television stations.)

CHRISTIAN BROADCASTING NETWORK
PTL NETWORK
TRINITY BROADCASTING NETWORK

PLANNED COMMERCIAL TV SERVICES

BLAIRSAT

Satellite distribution of TV commercials and traffic instructions to affiliated stations. Long term plans include program syndication to commercial TV market.

Contact:
Bill Wormington, Operations Manager
John Blair Radio and Television
717 Fifth Ave.
New York, N.Y. 10022
(212) 752-0400

VIDSAT

Satellite program distribution service being planned by Westinghouse Group W productions.

Contact:
George Sperry
Group W Broadcasting
310 Parkway View Drive
Pittsburgh, PA 15205
(412) 928-4700

BONNEVILLE SATELLITE CORPORATION

Satellite program distribution service of Bonneville International. Primary service planned includes distribution of company produced programming to affiliated stations. Future plans include syndication and ad-hoc networking for independent productions for the commercial TV market.

Contact:
Bruce R. Hough, Director
Bonneville Productions
130 Social Hall Ave.
Salt Lake City, Utah, 84111
(801) 237-2597

7. DEALING WITH NETWORKS: COMMERCIAL RADIO

ASSOCIATED PRESS RADIO

WESTAR III

TYPE OF PROGRAMMING:

Associated Press Radio transmits a variety of news, sports, and feature programming nationwide to over 700 affiliated radio stations, including multiple affiliates in a number of cities. The network is in the process of converting to a satellite- transmission system. Currently, the West Coast and Alaska stations are fed by satellite; a total of 50 stations are expected to be included by the end of March 1980, with over 400 included by the end of this year.

The core of Associated Press Radio's programming is a five-minute newscast transmitted every hour. Additional programming includes 13 sportcasts each weekday and 24 on weekends, business news seven times daily and agri-business news five times daily, as well as three 24-minute public affairs programs per week. The network also transmits various short features throughout the day, including "project series" programs on medicine, education, energy, consumerism, people, and government.

INTEREST IN INDEPENDENT WORK:

At this point, the bulk of the network's programming is transmitted live and all of it (with the exception of their "National Town Meeting" series) is produced in-house. They have not used independent programming sources in the past, but are unwilling to rule out that possibility for the future.

TECHNICAL REQUIREMENTS:

Live transmission or reel-to-reel (mono).

CONTACT:

Jerry Smith
Affiliate Relations Director
Associated Press Radio
825 K Street
Washington, D.C. 20006
(202) 833-5910

MUTUAL BROADCASTING SYSTEMS INC.

WESTAR I

TYPE OF PROGRAMMING:

Mutual Broadcasting Systems Inc. develops and feeds reports and various other programming 24 hours a day to over 900 radio stations in the Mutual Network. The core of their programming is a series of four newscasts transmitted every hour between 6 AM and midnight: news reports on the hour, and half-hour, a report called "Information" ten minutes before the hour, and a report prepared for the Mutual Black Network at five before the hour. The Network also produces a daily drama series, "Mutual Radio Theater," an all-night talk/phone-in show, sporting events, and a country music program, "Jamboree U.S.A.," on Friday nights.

Mutual is presently converting its operations to a satellite transmission system, with stereo and multi-channel capability. Some of its programming is currently being transmitted via satellite to stations within the network, with the rest of the programming sent by conventional means: e.g. Mutual Radio Theater is recorded on albums and sent by mail.

INTEREST IN INDEPENDENT WORK:

Mutual already receives some of its programming from independent producers who have been given regular slots in their airtime schedule. A twenty-minute block of independently-produced public affairs programming is broadcast every evening, while 2½-3 minute "mini-features" (Jack Anderson, Curt Gowdy, and other commentators; a "Consumers Buying Guide;" etc.) are included throughout the day. At this point, though, Mutual is not involved in using other independent sources and in fact has adopted a policy of returning material that is unsolicited.

TECHNICAL REQUIREMENTS:

Cassettes or reel-to-reel tape; mono or stereo.

CONTACT:

Terry Hourigan
Vice-President, Programming
1755 S. Jefferson Davis Highway
Arlington, VA 22202
(703) 685-2000

WFMT-FM
SATCOM I, transponder 3

TYPE OF PROGRAMMING:

WFMT-FM is a twenty-four hour stereo radio station that is currently being transmitted via satellite by United Video, a common carrier, to cable systems throughout the United States. WFMT describes itself as a "Fine Arts" station, its programming consisting basically of classical music, with folk music, poetry, and radio drama also included. The station is a commercial operation and airs approximately six minutes of advertising per hour.

INTEREST IN INDEPENDENT WORK:

WFMT receives its programming from various sources. Some is produced in-house: mainly the musical programming. The radio drama is produced by a Chicago-based group, while the programs on poetry are often obtained from recorded sources. Other programming comes from syndicated sources, such as the BBC, and occasionally from independent producers. The station would be interested in more independent productions, given the restrictions of finding airtime and conforming with the station's "Fine Arts" policy.

TECHNICAL REQUIREMENTS:

Stereo cassette or reel-to-reel

CONTACT:

Norman Pellegrini
Program Director
WFMT-FM
500 Michigan Avenue
Chicago, IL 60605
(312) 751-7100

PLANNED COMMERCIAL RADIO SERVICES

ABC RADIO

Satellite radio distribution service planned to serve ABC's 1600 radio affiliates, which currently have access to only one of ABC's radio feeds, but with satellite distribution would have access to any one of four feeds. A unique feature of the system plan is fully digital transmission capable of providing stereophonic sound.

Contact:
Anthony Masiello, Manager of Program Operations
ABC Radio
1926 Broadway
New York, N.Y. 10023
(212) 887-4194

RKO RADIO

Satellite distribution of news and features. Future plans include shared use of AP earth stations serving radio affiliates in 50 markets.

Contact:
Tom Burchill, V.P. and General Manager
RKO Radio Network
1440 Broadway, Fifth Floor
New York, N.Y. 10018
(212) 575-6100

8. DEALING WITH NETWORKS: NON-COMMERCIAL RADIO

National Public Radio provides access to its Satellite Distribution System through the Extended Program Service, under which any source of programming, whether it is an independent radio station, a production company, or an individual working at home with a tape recorder, can distribute programs through the satellite system, making them available to non-commercial stations throughout the country.

Excess capacity, which is not used for NPR programming distribution, is used for the EPS. This means that it is unlikely that prime listening hours are available.

NPR does not exercise any editorial control over the material that is to be distributed, leaving all judgements entirely in the hands of the individual station. The only grounds they give for possibly refusing to transmit a program through the system (other than clear-cut violations of copyright or other laws) is if none of the stations in the system is interested in airing it.

The basic rates for the service are very reasonable. There is a one-time fee of $25 for each program source, whether it be a radio station, organization, or individual. Thereafter, the user pays an initial setup fee, and then a use fee for the uplink and a transmission fee based on the amount of time used (in units of a quarter-hour or fraction thereof). The rates vary according to the uplink used, setup fees running from $2.50 to $10.00 and use fees (for the uplink) from $1.95 to $5.00 per quarter hour; the basic transmission fee (for the satellite transponder) is $3.25 (the simultaneous use of a second channel for stereo adds another $2.00) per quarter hour, with discounts for bulk use and for preemptable channels. Also, there is a $3 per hour charge for liability insurance coverage (or, for those who distribute large amounts of programming, an annual premium of $250 provides insurance coverage for unlimited program distribution).

There are also additional fees for extra services as needed, such as tape dubbing, or leasing of land-lines if a program is sent to the uplink by a live feed rather than on tape. Since most programs will be sent to the uplinks on tape, it is possible to shop around for the best uplink to use, on the basis of the rates charged and services offered. All of this information is available, in great detail and easy-to-use form, in a booklet called "Extended Program Service Starter Kit," available for the asking from NPR, Distribution Division, 2025 M St. N.W., Washington D.C. 20036.

NPR also has initiated a Satellite Program Development Fund, which is intended to foster the development of new program ideas by providing up to 100% funding to independent producers. Information and application forms may be obtained from: National Public Radio, 2025 M St. N.W., Washington D.C. 20036.

NPR is not the only program service currently available to non-commercial stations, however. The National Federation of Community Broadcasters (NFCB), a Washington-based association of listener-supported radio stations, anticipates that its own Program Service will use the NPR system for some of its distribution. Currently, the NFCB distributes tapes (submitted by member stations and independents) through the mails, but it is anticipated that the monthly offering of approximately forty hours of programming will be previewed to prospective purchasers through an edited "sampler" transmitted through the Public Radio Satellite Distribution Service. Eventually, part of each month's programming lineup may be made available to stations directly by satellite, as a supplement to the mail distribution currently in use.

For further information on NFCB's Program Service, contact: National Federation of Community Broadcasters, 1000 11th St. N.W., Washington D.C. 20001. (202) 789-1200.

Audio Independents, Inc. is an advocacy organization for the development and dissemination of works by independent radio producers and audio artists; they are available to assist the independent producer in making effective use of NPR's Extended Program Service. Contact: Audio Independents, Inc., 1 Lincoln Plaza, New York, N.Y. 10023. (212) 580-2551.

9. DEALING WITH DISTRIBUTORS

There are two big problems with direct negotiation: network programming departments are mostly geared to dealing with distributors who can offer a large and varied body of work; and producers are mostly geared to producing, and may find the time spent in negotiation to be a great drain on their time and energy, keeping them from creating new work. In short, it tends to be a very inefficient use of time for both the independent producer and the network programmer.

Fortunately, there is an effective solution to this problem of inefficiency: a packager, who can deal with a large number of independent producers and represent them in long-standing relationships with many different networks. Thus, the network programmer can get much more material for the time spent in negotiating with one packager than with dozens of individuals, and at the same time producers can be assured that their work will be presented to more potential markets than they could possibly reach on their own.

The only nonprofit packager for independents interested in reaching the cable market is the Independent Cinema Artists and Producers (ICAP), which is based in New York. It was founded in 1975 as a nonprofit service organization for the growing number of film and video independents in the country, specifically to deal with the new market for independent work that was seen to exist in the cable industry.

Run by film makers for film makers, ICAP's policy from the beginning has been to return most of its receipts (currently 75 per cent) to the artists, keeping a cut so small that the organization has had to rely heavily on grants (from National Endowment for the Arts, the N.Y. State Council on the Arts, and the Mackley Foundation) to meet its operating expenses. In ICAP's first year (1975) it signed a contract with Home Box Office, the nation's first and largest pay-TV service. Since then, films have been sold to Showtime, Warner Cable's Movie Channel, and Calliope, among others. Total receipts in the 1979-80 season have been over $30,000.

While ICAP's sales so far have been primarily to premium cable networks, they are currently working hard to sell packages of programming for exhibition on the basic cable networks, those that are seen by all subscribers to a cable system without extra charge. In order to crack this market, ICAP is assembling short films into longer packages, and is also acquiring more films that can be packaged in a thematic series. So far, they have built such series around the themes of "The American Scene" and "Lifestyles" and have put together a "Festival of Shorts". They have also contributed to a series on Manhattan Cable called "Womenvision".

In order to get the distribution that would make sales to individual cable systems possible, ICAP is currently engaged in negotiations to try to obtain the use of some satellite transmission time. If these negotiations succeed, then the growth of basic cable as a market for independent productions could be very rapid, and could provide an important new source of revenues for producers.

ICAP's representatives attend the annual convention of the National Cable Television Association (NCTA), held each spring. This is a large gathering of cable system representatives from all over the country, and many important contacts and deals are made there, so it is a particularly valuable occasion for those who are able to get their works included on ICAP's list in time for the convention.

Anyone interested in having films or tapes represented by ICAP for cable distribution should first send them written descriptions of the material, which should include:

1. Name of film or tape.
2. Credits.
3. Release date.
4. Format (16 mm or ¾ ″ cassette are preferred).
5. Running time (at present, ICAP's customers are most interested in 1-30 minute programs, but ICAP will also consider longer works and is actively trying to build a market for them.)
6. Promotional material, including any reviews of the work.
7. A list of any TV exposure that the work has already received. ICAP will not represent works that have been extensively shown on TV, but limited exposure may help to establish the marketability of the work.

Actual films or tapes should not be submitted until requested by ICAP on the basis of the written material.

If ICAP then decides to represent the work, they will require a print or tape which they will retain for distribution. At this point, an initial contract wil be signed in which the producer authorizes ICAP to act as an agent representing the work to the cable market.

If a sale is made by ICAP to one of the pay-TV networks or to a cable system, they will then ask the producer to sign a second contract authorizing that specific use of the work, and agreeing to the financial terms that have been set.

Rental fees vary widely, depending on the size of the network and the number of showings, and the producer's share may range anywhere from $10 to $100 per minute.

For further information, or to submit material for consideration, contact: Independent Cinema Artists and Producers, 99 Prince St., New York, N.Y. 10012, (212) 226-1655.

There is also a commercial organization which performs essentially the same services as ICAP but which returns a somewhat smaller share of revenues to the producer. Coe Film

Associates is the leading commercial packager of independents films and videotapes currently serving the broadcast, public, pay and cable television markets. Coe distributes some 4,000 programs ranging in length from 1 minute to 2 hours and in content from entertainment and sports to filmed short-stories and documentaries. Coe services most of the pay-TV systems operating via satellite in the United States, providing them with shorts, filler material, specials, and regular features. Their programming comes from a variety of independent sources, including the National Film Board of Canada and other foreign organizations.

Because Coe supplies so many companies with such a diverse selection of programs they are extremely interested in working with new sources of quality material. They have no real restrictions as to subject matter and style, provided the programs are "well-made and not didactic." They will also help independent producers make arrangements with non-theatrical distributors outside the satellite-transmission field.

For their services as packager and distributor, Coe retains 40 per cent of all income received through sales, exhibition, or licensing. Out of the agency fee, though, Coe pays for all related service costs (e.g. booking, shipping, publicity).

Coe would be most interested in hearing from new sources of independent programming, but advises that anyone with quality material should first be sure to obtain proper and full rights for broadcast purposes.

Coe will accept ¾″ videocassettes of broadcast quality, 2″ quad tape, or 16 mm film.

For further information, contact: Bernice Coe, Coe Film Associates, 65 East 96th St., New York, N.Y. 10028, (212) 831-5355.

While ICAP has concentrated on selling its packages to the cable networks, a new project in the developmental stage, The Independent Film and Video Distribution Center (IFVDC), which is supported in part by the National Endowment for the Arts, plans to package independent productions for public television stations.

The IFVDC is an offshoot of KBDI-TV, in Broomfield, Colorado (a suburb of Denver). KBDI intends to take a very experimental approach to public television programming, relying heavily on locally produced and independent productions. Thus, IFVDC's operations will be a natural outgrowth of KBDI's interest in acquiring innovative independent programs.

Because it is dealing with broadcast stations that are accustomed to buying programs in standard series formats (i.e. 13 or 26 episodes, ½ hour or 1 hour each), IFVDC will of necessity adhere to a more strict packaging system. While ICAP sometimes deals in individual films, or in batches of odd-length films, all of IFVDC's offerings will be in the form of 13 episode packages structured around some common element-subject matter, genre, etc. (such as documentaries, animation, arts, or how-to films). Odd-length films will be pieced together to make up standard-length programs.

These packages will then be marketed to PBS stations through a system very similar to the one used by the PBS network itself, which is called the Station Program Cooperative (SPC).

SPC operates essentially as a series of rounds of bidding, in which each station in the system indicates which programs it wants — and is willing to pay for — out of all those that are offered by the PBS programming department and by individual stations. Those programs that are selected for broadcast are then paid for by the stations out of Community Service Grant funds which have been distributed to the stations by CPB.

The bidding process is not based on a "one station — one vote" principle, however. It is weighted so that the largest stations have the greatest influence. The weighting is done in direct proportion to the amount of Community Service Grant money that is allocated to each station. WNET, the nation's largest PBS station, receives 7 per cent of the total CSG funds and thus has a 7 per cent share of the "System Buying Power" on which the bidding is based. The next largest station has 3 per cent and the median is .5 per cent. In order to be accepted for the PBS program schedule, a program must receive at least 70 per cent of System Buying Power.

Because such a large percentage of System Buying Power is required for a program to be accepted, many popular programs just don't make it. For example, the WGBH produced "Evenings at Symphony" series, which has consistently been one of PBS's top-rated programs, did not make it through the SPC bidding for the 1980-'81 season. Such a circumstance, which is not uncommon, is necessitated by the economics of the system.

And that's where IFVDC comes in: programs will be offered to the stations through a pro-rated payment system like the SPC, but a much lower percentage of system buying power will be needed for a program to get on the air — the initial goal is to reach 15 per cent of system buying power, gradually rising to 30 per cent after a few years. Clearly, this means that a much more specialized kind of programming will be possible than through the SPC system. Stations that buy the program would pay about what they pay for a typical PBS series, but far fewer stations would have to buy a series in order for it to succeed.

IFVDC will then return to the individual producers 75 per cent of the program revenues (minus the cost of satellite transmission). It is anticipated that the producer's share might amount to about $50 per minute in the first year of operation, perhaps rising to as much as $150 per minute in the fourth year. The first package is expected to be offered in late 1980 or early 1981. By 1983, IFVDC hopes to be offering 4 13-week packages, or a total of 52 hours of programming per year.

A survey of PBS station programming departments, conducted in 1979 by KBDI, showed a very high level of interest (about 90 per cent of those responding indicated that they would like to have greater access to works by independent film and video makers, and 92 per cent said they would preview IFVDC's programs and consider buying them), although there was no consensus about the type of program that would be most desireable. Nevertheless, this suggests that IFVDC will become a very valuable resource not only to independent producers, but to PBS stations as well.

For more information on submitting material for consideration, write to: Acquisitions Coordinator, IFVDC, P.O. Box 6060, Boulder, Colorado 80306, or call (303) 469-5234.

There are three other companies which distribute films to cable television systems, and which are receptive to dealing with independent producers. Contact them directly for information on their current needs and policies. They are:

Film Gallery, Inc.
310 Madison Avenue
Suite 1003
New York, N.Y. 10017
(212) 682-4603
contact: Jim Dudelson, President

Simcom International
2049 Century Park
Los Angeles, CA 90067
(213) 552-2284
contact: John Douglas

K-Pay Entertainment
1900 Avenue of the Stars
Suite 1000
Los Angeles, CA 90067
(213) 556-2633
contact: Leonard Crane

10. CREATION OF NEW NETWORKS

There is one remaining alternative for independent producers interested in satellite distribution of their work: rather than dealing with networks or packagers, it is possible to start from scratch with the creation of a new network.

The term "network" simply refers to a distribution system in which several outlets — TV stations, cable systems, or radio stations — are used to disseminate a program simultaneously. It can be anything from a full-time, large-scale national organization to a one-shot, ad-hoc grouping of stations linked up just for one specific program. We will look first at the prospects for the creation of such "instant" networks, which exist only for the duration of a particular broadcast.

This is the most difficult approach of all to the marketing of independent productions, in terms of the amount of organization required in proportion to the amount of time spent on production, since every phase of the operation — from obtaining the use of transponder time on a satellite to the marketing of the program to individual broadcast stations or cable systems — must be set up from scratch for each production.

This can be a formidable undertaking, and one that involves considerable risk: once transponder time has been leased, there is no guarantee that the program will be picked up by enough outlets to justify the expense. Furthermore, this approach requires a considerable expenditure of time and effort just in marketing and setting up the mechanics of the distribution system, time which might otherwise be devoted to the production itself.

But despite these obstacles, there are circumstances under which the risks and logistical problems are worth dealing with, and this approach has in fact been used very successfully in a few instances.

A brief discussion of these instances may be instructive for those contemplating this course of action.

The first use of the "instant networking" capability of satellite distribution systems was undertaken by a nonprofit group called Public Interest Video Network (PIVN), which was formed specifically to produce a program called "Nuclear Power: The Public Reaction," which included a live broadcast of parts of the May 6, 1979, antinuclear rally in Washington D.C. along with filmed inserts showing interviews with spokespeople representing the whole spectrum of opinion on the issue.

PIVN came into being only two weeks before the rally was to take place. It was organized by Kim Spencer, Victoria Costello, Nick DeMartino, and Larry Kirkman. A Washington-based nonprofit media consulting and production company, called Urban Scientific and Educational Research (USER), underwrote most of the out-of-pocket expenses for the production, and 120 people donated their services on a volunteer basis, making the broadcast possible on a very low budget.

Spencer began by contacting Ralph Schuetz, Assistant Director of the Department of Broadcast Operations at PBS, to find out whether it would be possible to buy time on one of the PBS-leased transponders on the WESTAR-1 satellite. This was the first time that anyone had contacted PBS for the use of its satellite facilities, although the way had been opened for such use by the access provision of the 1978 Public Telecommunications Act, which stipulates that unused satellite transmission facilities "shall be made available to other persons for the transmission of noncommercial educational and cultural programs.", and which further stipulates that "no such person shall be denied such access whenever sufficient capability is available."

Since no one had made use of this provision before, PBS had not yet developed any formal policies for dealing with such requests. But Schuetz was at least able to give Spencer the rates for the time that he had in mind (three hours), which came to $1199.50.

On April 26, PIVN had obtained funding for the leasing of transponder time, and so proceeded to make a formal request to PBS for three hours of transmission time, beginning at 2:00 pm on Sunday, May 6. By the following afternoon, Schuetz had cleared the application through PBS's legal department and had confirmed the availability of the time; he then called PIVN to give them the go-ahead.

In the meantime, PIVN representatives had been contacting various PBS stations to attempt to interest them in airing the broadcast. By Friday night, the beginnings of the first "instant network" were already in place: a production team, the means of transmission, and at least one broadcast station to carry the program.

Because PIVN was a new organization with no track record, and because most of its people were unknown to the PBS station program managers, there was an understandable reluctance by most stations to commit themselves, especially since it was to be a live production, leaving the stations no ability to pre-screen the program before making a judgement. This was particularly frightening to some stations in view of the highly partisan nature of the event being covered. For this reason, some stations (such as WNET in New York) chose to air the program on a delayed basis on Sunday night.

In an attempt to allay these fears, PIVN went out of its way to secure the services of well-known production and on-air personnel for the broadcast.

Nevertheless, some stations had reservations about the legal responsibility for views presented on the air, especially since PIVN had just been formed and there was no way to be sure that it would still be around in the event of a lawsuit after the broadcast. KQED was wavering on its decision to use the program because of this issue; the clincher for them was a letter from PIVN assuring them in writing that they would be accountable for any problems of fairness that might arise.

In the end, the program was carried live by 15 PBS stations, and on a delayed basis by 5 more. Although this is a relatively small fraction of the PBS network, it included many of the major markets, including New York, L.A., San Francisco, Philadelphia, and Minneapollis/St. Paul. Especially in light of the short notice and the fact that the production company was new and unknown, this was a remarkable achievement. As PIVN pointed out in a press release, it was "the first time that public television stations have carried a live public affairs program whose editorial content was determined by an organization outside its own system."

This production set a useful precedent in the application of the access provisions of the Public Telecommunications Financing Act of 1978 as a means for independents to reach an instant network of PBS stations.

INSTANT NETWORKING FOR PBS STATIONS

The example of PIVN's antinuclear broadcast is given to illustrate the basic procedure involved in setting up an instant network of PBS stations. Although this particular instance was the first such attempt, and there have been several since then, the basic procedures to be followed will probably be similar for the near future; there have been few enough access requests to PBS so that the process is still quite personal and informal, although attempts are in the works to standardize and formalize the application procedure. So, bearing in mind that some of the particulars may change, let us run through the steps involved in setting up a broadcast through the PBS. network.

1. Access Application

Although a proposed application form has been drawn up, at this writing it is not yet in use. So, for the present, the first step in attempting to obtain access to PBS satellite distribution is simply to contact Ralph Schuetz at PBS's Department of Broadcast Operations in Washington. A preliminary phone call is recommended, followed by a written application — i.e., a letter detailing the proposed program, including desired date (but not time), length of program, subject of program, name of producer, funder(s) and nature of funder(s)'s business(es). This last is important because station managers will want to know about any possible conflict of interest between the funder's business and the program content. While PBS's rules for their own programs are very strict in this area (they would never let an oil company fund a program that had anything at all to do with energy, for example) they would probably not refuse an access application solely on these grounds. Nevertheless, they would want their local stations to be well aware of the possible conflict, and most stations would probably decline such a program.

PBS normally requires at least 30 days to process an application, although under exceptional circumstances (as with the PIVN broadcast) they will attempt to accomodate a request that cannot meet this deadline. Once the request has been received, they will determine whether time is available on the requested date.

One crucial fact for those contemplating making an access request: at the present time, PBS is using its three full time transponders at about 98 percent of capacity. In short, there is actually precious little access time available, strictly speaking. Additional access time may become available when PBS leases a fourth full-time transponder in January 1981.

However, up to this point Schuetz has been willing, on a number of occasions, to go beyond the strict minimum requirements of the law and has made every effort to accomodate requests that would not fit into actual "excess" capacity, as specified in the access provisions. The PIVN broadcast was a case in point: PBS did not have excess capacity at that time, but arranged for the use of their fourth, "occasional" transponder to handle the transmission.

According to Schuetz, excess capacity is virtually never available during prime time, and even the afternoon hours, from 1 to 5, are normally booked solid for "feed-for-record" transmissions. The only spot likely to be available for access transmissions is from noon to 1 p.m., which would be a perfectly reasonable time for a feed-for-record, since stations are accustomed to recording in the time slot immediately following.

In the case of an access transmission using excess transponder capacity — e.g., a noon-to-1 feed-for-record, there is no charge at all for the satellite transponder. The only charges involved would be for the use of the uplink, landlines (if necessary) to get from the point of origination to the nearest uplink, and any studio costs involved.

In the case of a transmission that does not fit into excess capacity, such as a live broadcast that must be shown at a particular time, if PBS arranges for satellite time through an outside broker (such as the Robert Wold Company) the user will be charged for the cost of the transponder time, and this cost must be paid in advance.

2. Technical Requirements

Normally, the preferred format for any material to be shown on PBS is either 1 inch Type C videotape or 2″ quad tape, but ¾″ videocasette (with time-base correction) can be accomodated as well, although it would have to be transferred to 2″ or 1″ tape first. Also, stations would be notified that the program originated on ¾″, and many would be reluctant to air it for that reason.

16mm film can also be broadcast, but, as with ¾″ videocasettes, it would have to be transferred to quad tape and the stations would be notified.

In order to be listed in the program guides of local stations at least two months lead time is required.

Naturally, it is up to the producer to establish to PBS's satisfaction that he does in fact have the right to authorize broadcast of the program, and that such broadcast will not infringe upon any other person's rights. Further, the producer must assume full responsibility for the content of the program, which must not contain any obscene, defamatory, or promotional material.

3. Distribution

PBS will make the arrangements for getting an access program up to the satellite, but from there on the producer is pretty much on his own: there is no guarantee that the program will actually be aired by any stations.

The basic mechanism for notifying stations that the program is coming is the DACCS teletype system. Through this system, a message will be sent out (usually a week or so before air date) giving the local station managers some basic information about the production:

1. The fact that it is a non-PBS program offering
2. Title of program
3. Length
4. Date and time
5. Producer(s): name, address, nature of business
6. Funded by: name, nature of busines
7. Program rights: fees to be paid by the station, or a notice that all rights are granted free of charge.
8. Content: a brief paragraph describing the program
9. Which transponder the program will be transmitted on.
10. A disclaimer, stating that PBS has no control over the program and takes no responsibility for it.

Clearly, this format doesn't leave much room for a hard sell. As far as PBS station program managers are concerned, the items most likely to form the basis for their decision are (5) the producer: if he is well-known and respected to PBS stations, that will carry a lot of weight; (6)the funder: this may be a negative factor. If there is any suspicion of conflict of interest, or if it looks like someone may be trying to sell something, stations will be very wary; and, of course, (8) the program description: this is the only chance you have on this form to try to sell your product, so word the program description carefully.

As far as promoting the program in advance, you have only two options (beyond sending out the DACCS message and hoping for the best): you can mail promotional material to all the PBS outlets (or as many of them as you can afford, or as are appropriate or likely candidates for the particular program. If the broadcast has a specific regional slant, for example, you'll save some postage money.) Or you can call as many program managers as possible in person and try to convince them of the merits of the program. While calling up "cold" may bring some results, this approach is most feasible if someone involved in the broadcast has had previous contact with the station's programming department or other personnel.

As for finding out afterwards how many stations actually ended up carrying the program, there is one way of getting an accurate accounting (other than calling them all up, which would be tedious and expensive at best): on the DACCS message, a condition can be imposed under "program rights": either a stipulation that says "All rights cleared but prior notification required" or a nominal charge for program rights (such as $25 for two airings). In either case, you would then have records of all stations airing the broadcast. And, in the case of the nominal charge, the revenues might be sufficient to cover the distribution costs, while still being low enough so that stations would not be discouraged from picking up the program. Both of these methods rely on the honor system: PBS has no way of checking up on its stations, but it is extremely unlikely that any PBS outlet would knowingly violate the specified terms.

4. Costs

At this writing, a detailed rate card for producers using the access provisions is being prepared. Costs will vary according to exactly what services are required. For a typical broadcast, they might be as follows: use of one control room, two VTR's, two operators, and the uplink — about $220 per hour; transponder time — free, if using excess capacity; otherwise, about $350 per hour; use of the DACCS system — currently, a $25 fee; however, the actual cost to PBS is probably in the range of $200-300, and the charge may be adjusted accordingly. Other services, such as the use of AT&T land lines to reach an uplink facility, will be charged at cost.

Thus, costs will depend on whether the transponder time is excess capacity (genuine access transmission) or extra capacity bought by PBS from another source (not required by the access provisions, but part of PBS's informal policy of being helpful to independents wishing access to the system), on whether DACCS fees are changed, and on what other services are required. So the cost of a typical one-hour program could run anywhere from about $250 to almost $1000.

5. Preemption

Under the access provisions, PBS does have the right to preempt any access program in favor of PBS material. Although this is unlikely, it must be taken into consideration. Up to two days before the broadcast, an access program may be preempted by PBS for its own use, but after that point it can only be preempted for an emergency. In point of fact, PBS will make every attempt to avoid preemption. In the case of preemption, the producer will have the choice of rescheduling the broadcast on another date, or receiving a full refund.

There is a way, however, of setting up an "instant network" of PBS stations without *any* risk of preemption. If time is leased on one of the non-PBS transponders on WESTAR-I, either from Western Union directly or through a broker (or through PBS, as described earlier in the cases of "non-excess capacity", where PBS acts merely as the agent for obtaining time from other sources). Though this is more expensive than an access transmission, in which transponder time is free, it is a guarantee that the time will be available. Since all PBS downlinks are equipped to receive *any* of the twelve channels on WESTAR-I, it makes no difference at all which one is used.

INSTANT NETWORKING FOR CABLE SYSTEMS

The same basic strategy of "instant networking" — leasing satellite transponder time and then marketing a program to individual outlets — has also been successfully used to form an instant network of cable television companies.

The mechanics of the process are similar, but in this case one is dealing with a strictly commercial operation, rather than a public system with guaranteed access. These two avenues are not, of course, mutually exclusive: although separate arrangements must be made, involving separate satellite systems (RCA's SATCOM I for cable systems, WESTAR I for PBS stations), "instant networks" that include both cable and PBS outlets have been successfully used by the New York based Center for Non-Broadcast Television (CNB-TV), notably in its live phone-in program "Over a Barrel: Energy in the 80's," which was broadcast on Dec. 9, 1979, and in the "National Breast-Cancer Teach-In," aired Feb. 17, 1979.

684 cable systems and 33 PBS stations carried the "Breast Cancer Teach-In," bringing it to all 50 states and Puerto Rico. The program consisted of a one-hour documentary followed by a one-hour phone-in question and answer period, using CNB's telephone bank to receive hundreds of calls. Because of the phone-in feature, this was the largest-scale interactive television network ever created.

Because of its experience in the field and its sophisticated telephone equipment, CNB plans many more interactive national programs in the future.

BEYOND INSTANT NETWORKING

Successes experienced to date with "instant" networking have prompted several groups to suggest the formation of new permanent non-profit networks providing distribution services similar to those that PIVN and CNB-TV have arranged for their "one-shot" programs, but on an ongoing basis.

CNB-TV itself has proposed creation of a Satellite Public Interest Network (SPIN), a non-profit organization dedicated to providing a nationwide outlet for programs produced by a wide variety of non-profit organizations. CNB-TV's SPIN plan would have each such participating non-profit organization involved in supporting the operation by paying a prorated share of the network's expenses based on each organization's actual utilization of the network. An initial poll of non-profit groups conducted by CNB-TV revealed that those groups that were interested in the proposal had combined media budgets that totalled over $2 million, indicating that the necessary financial base for a full-scale national network might be available.

The most comprehensive argument for the creation of a new permanent non-profit satellite network that would incorporate the artistic talents and energies of independent producers, however, is contained in a book recently published under the auspices of the Carnegie Corporation of New York, entitled *Keeping PACE with the New Television.* Co-authored by Sheila Mahony, Nick DeMartino, and Robert Stengel, each of whom had served as staff members on Carnegie's earlier funded year-long study on the future of public broadcasting, the book outlines the opportunities available to public broadcasting by launching a new national non-profit pay cable television network for "Performing Arts, Culture and Entertainment," or PACE.

The basic argument advanced by the authors is threefold: (1) there is a growing market for a premium cable network devoted exclusively to arts and culture programming; (2) such a network would be desired by enough existing cable subscribers to make it financially viable within a relatively short period of time; and (3) the cable television industry itself is eager to see such a service emerge and would be willing to help promote its development.

Because the nature of the programming contemplated conforms closely to the professional and philosophical orientation of noncommercial public broadcasting, the authors believe that the most logical instrument for developing PACE would be the Corporation for Public Broadcasting. About $30 million is what is projected as necessary to launch PACE, half in loans and half in grants. CPB, say the authors, should assume responsibility for securing these monies, either through direct grants or by guaranteeing loans.

In operational terms, PACE would function the same way as do premium cable networks. The service would be distributed via a satellite serving cable systems equipped with appropriate earth station receivers. It would be marketed by individual cable systems to their subscribers at a monthly rate of $9.00 per subscriber, which would be split equally between the cable operator and PACE.

In terms of programming, it would consist of a mix of acquisitions of existing material, co-productions, and original commissioned works. A "package" of material would be made available to cable systems six hours per night, seven days per week, plus 7½ hours each weekend, for a total of about 210 hours of programming per month.

Such a network would be an enormous resource for the independent production community. If PACE becomes a reality, the demands of filling a 210 hour per month broadcast schedule will require the acquisition of a large number of independently produced programs, opening up a substantial new market.

Other emerging networks worthy of note include the National Satellite Network (NSN) and the American Educational Television Network (AETV), both of which are aimed at serving the educational needs of public service agencies and professional associations. NSN is a creature of the Public Service Satellite Consortium (PSSC), a nonprofit group formed in 1975 to investigate the possibilities of using satellite transmission facilities for public service projects. So far, NSN's efforts have been limited to providing closed-circuit interconnections of major institutional video productions (such as medical institutions and state government organizations) for teleconferencing and other special events. AETV, on the other hand, is designed to provide post-professional training for those required to take continuing education courses to retain professional licenses, including doctors, dentists, nurses, etc. While providing valuable services, NSN's and AETV's specialized markets make them presently of little interest to the independent producer.

11. BACKYARD DISHES

One of the most intriguing prospects concerning satellite transmission for the independent producer is the possibility of direct satellite-to-home service, without the need for cable systems or broadcast stations serving as "middlemen." Such prospects are frequently touted in articles and reports on the future of America's media, and are often claimed to be just on the horizon, somewhere in the very near future. But just how close are we to that horizon and that near future? The answer is, simply, that no one knows for sure at this point. Although 1979 saw a number of encouraging developments that could lead to direct satellite-to-home transmission, there remain a number of obstacles.

Last October the FCC took two important steps to encourage the manufacture, sale, and purchase of small-scale, home-market antennas (which anyone wishing to pick up transmissions from a satellite would need). First, the FCC ruled that receive-only earth stations need not be licensed or even registered with the government, cutting a great deal of redtape out of the process of owning and operating a home receiver. Second, the FCC dropped its restrictions on the minimum size of such antennas; previously they could be no smaller than 18 feet in diameter.

The following month, Neiman-Marcus featured a $36,500 home earth station on the first page of its annual Christmas catalogue. Although there's obviously a limited market for this Texas-sized item, Neiman-Marcus generated a great deal of publicity with it, helping to point out the fact that there are already several hundred home satellite antennas currently operating in the U.S., with several other firms offering them at much lower prices (e.g. Starscan's $11,900 model). In fact, enough people now own home antennas to inspire a magazine on the subject (*Coop's Satellite Digest*) and even a national convention on "Personal Satellite Terminals," held this year in Miami.

But perhaps the biggest boost to satellite-home transmission came on December 31st, 1979 when COMSAT (Communications Satellite Corporation) announced that it was planning to develop, market, and program to home satellite receiver. With a mere $200-300 being quoted as the anticipated sale price for all the necessary home hardware (*including* antenna), prospects seemed brighter than ever for the future of satellite-home transmission as the new decade began.

There was a catch, though, to the COMSAT plan — the service would only be viable if approved by the Federal Communications Commission.

Perhaps anticipating the forces that might line up against home transmission, COMSAT is now advising independent video producers and artists *not* to waste their energies convincing COMSAT to acquire their programs for future distribution. Instead, COMSAT suggests that independent producers and artists might best serve their own interests, as well as video in general, by working to convince Congress and the FCC of the value inherent in the COMSAT plan.

But will COMSAT really be offering something new and worthwhile, or will their operations merely involve transmitting basic cable/pay-TV material to homes that, largely because of geographic location, are less likely to be wired into existing or future systems? On the one hand, that's a loaded question, because developing the means of bringing alternate programming to the rural and urban areas now bypassed by cable is in itself a new and worthwhile service — provided the costs won't be prohibitive to most of the families residing in those areas. On the other hand, unless satellite-home transmission offers clear possibilities to expand the audience for independent video, it would hardly seem worth a concerted lobbying effort by independent artists and producers.

It is too early to tell just what the future of satellite-to-home transmission is likely to be. Even if the technical and economic obstacles can be removed or resolved, the broadcasting industry is opposed to it. Based on past developments, a certain skepticism is required when considering what COMSAT, or any other company that becomes involved in this matter, may announce about their future plans. But it's definitely worth noting that the proposed COMSAT operation does indeed offer a clear, intriguing possibility for independent video. Their plans apparently include developing a home "descrambling" console which would enable the user to select (and be billed for) only *portions* of the programming offered on certain "scrambled" channels. What this means, from a programming viewpoint, is that material that might only interest a small, widely dispersed section of the total satellite audience could very well be included on such a special-interest channel. COMSAT offers the example of chess programming, perhaps 4-5 hours per month, provided for chess enthusiasts around the country for an extra monthly service charge. What's true about chess, though, namely that a small and devoted following exists throughout the country, would also be true about any number of areas that might be of interest to independent artists and producers — including perhaps video art itself.

So the possibilities are there, as well as the problems, and decisions will no doubt be made in the early 80's that will affect both for a long time to come. But there's no doubt that developments in this field will greatly affect independent video, one way or another, and for that reason alone it's a subject worth keeping an eye on.

APPENDIX I: CURRENT TRANSPONDER ALLOCATIONS

SATCOM I

Transponder #	**Leased to:**	**Current use:**
1	Warner-Amex	KTVU, Los Angeles TV superstation
2	P.T.L. Television Network	Religious programs
3	United Video	WGN, Chicago TV superstation and WFMT, Chicago radio superstation
4		inoperative
5	Warner-Amex Communications	*The Movie Channel*
6	Southern Satellite Systems	WTBS, Atlanta TV superstation, and UPI *Newstime*
7	Entertainment and Sports Programming Network (ESPN)	Live sports broadcasts

8	Christian Broadcasting Network	Religious programs
9	USA Network United Artists-Columbia	Madison Square Garden sports events, *Calliope* children's programming, and *C-SPAN* Congressional coverage, and *BET*
10	Showtime	Current movies, West coast
11	Warner-Amex Communications	*Nickelodeon* children's programming
12	Showtime	Current movies, East coast
13	Trinity Broadcasting	Religious programming
14	Southern Satellite Systems	*Cable News Network,* 24-hour news service
15	—	message traffic
16	Showtime	*Showtime Plus (Fanfare)*—movies plus sports and specials, and *ACSN*
17	Showtime (sublet to Eastern Microwave)	WOR, New York superstation
18	Reuters (sublet to Spanish International Network)	*Galavision*—Spanish language movies
19	—	message traffic
20	Home Box Office	spare transponder
21	Satellite Syndicated Systems	*SPN*—entertainment and public affairs programming, and *Home Theater Network*
22	Home Box Office	Movies and specials, West and *Modern Satellite Network*
23	Home Box Office	*Cinemax*
24	Home Box Office	Movies and specials, East

WESTAR I

Transponders leased to:

Public Broadcasting Service (4 transponders)
National Public Radio
Mutual Radio
Enterprise Radio
Dow Jones
Family Network
Bonneville International
Muzak
Satellite Communications Network
Satellite Business Systems
Sunbelt Radio
Vidsat (Westinghouse Group W)

WESTAR II

Robert Wold Company	Special events, program distribution
Public Service Satellite Consortium	
Hughes Television Network	Special events, program distribution
C B S	
American Satellite	

WESTAR III

Spanish International Network
ABC
Video Communications Inc.
Satellite Program Network 2
CBS Cable
Hughes Television
Cable News Network (inbound traffic)
Intelsat (inbound traffic from Mexico to SIN)
AP Radio

RKO General
UPI
Time Inc.
Southern Satellite Systems
Blairsat

COMSTAR D-2

(Temporary assignments)

Trans-ponder #	**Leased to:**
1-V—4-H	message traffic
5-V	Entertainment and Sports Programming Network (ESPN)
6-V	Rainbow Communications
7-V	Trinity Broadcasting Network
8-V	Showtime
9-V	Home Box Office
10-V	Satellite Communication Network
10-H	Spanish International Network
11-H	Total Communications (Warner-Amex)
12-V	United Video (Times-Mirror)
12-H	National Christian Network

SATCOM II

Message and government services, Alaska communications, and occasional NBC use.

APPENDIX II:
LOCATIONS OF UPLINK FACILITIES

WESTAR uplinks:

Western Union:

Glenwood, New Jersey (near New York City)
Estill Fork, Alabama (near Atlanta)
Lake Geneva, Wisconsin (near Chicago)
Steele Valley, California (near Los Angeles)
Cedar Hill, Texas (near Dallas)
Sky Valley, California (near San Francisco)
Issaquah, Washington (near Seattle)

PBS (WESTAR I):

Hartford, Conn.
Bren Mar, Virginia (near Washington D.C.)
Tallahasee, Florida
Denver, Colorado
Detroit, Michigan
Lincoln, Nebraska
Columbia, South Carolina

SATCOM I uplinks:

Owned by RCA-Americom:
New York City
Chicago
San Francisco
Los Angeles
Houston
Atlanta

Owned by PTL Television Network:
Charlotte, North Carolina

Owned by Christian Broadcasting Network:
Portsmouth, Virginia

Owned by Southern Satellite Systems:
Atlanta, Georgia

Owned by Satellink:
Honolulu, Hawaii

Owned by Trinity Broadcasting:
Santa Ana, California

Owned by Greater Media:
Detroit

Owned by Christian TV of Ohio:
Patalaska, Ohio

Owned by Johns-Manville:
Denver, Colorado

Mobile Uplinks

Western Telecommunications
United Video
Public Service Satellite Consortium
Satellink (Robert Wold)
(803) 799-5517

APPENDIX III:
LIST OF ORGANIZATIONS

ABC Radio
1926 Broadway
New York, N.Y. 10023
(212) 887-4194

Appalachian Community Service Network (ACSN)
1666 Connecticut Ave. NW
Washington, DC 20235
(202) 673-7861

The Association of Independent Video and Filmmakers (AIVF)
625 Broadway
New York, NY
(212) 473-3400

American Film Institute (AFI)
John F. Kennedy Center for the Performing Arts
Washington, DC 20566
(202) 833-9300

Associated Press Radio
825 K St.
Washington, DC 20006
(202) 833-5910

Audio Independents
1 Lincoln Plaza
New York, NY 10023
(212) 595-3456 x355

Black Entertainment Television
3222 N St. NW
Suite 300
Washington, DC 20007
(202) 337-5260

Bonneville Productions
130 Social Hall Ave.
Salt Lake City, Utah, 84111
(801) 237-2597

CBS Cable Service
51 W. 52nd St.
New York, N.Y. 10019
(212) 975-1565

Cable News Network (CNN)
West Peachtree St.
Atlanta, GA 30309
(404) 898-8500

Center for Non-Broadcast Television (CNB)
49 East 68th St.
New York, NY 10021
(212) 254-4978

Central Educational Network (CEN)
(a regional PBS network)
5400 N. St. Louis Drive
Chicago, IL 60625
(312) 463-3040

Christian Broadcasting Network (CBN)
Pembroke Four
Virginia Beach, VA 28279
(804) 424-7777

Cinemerica
9477 Brighton Way
Beverly Hills, CA 90210
(213) 550-1563

Coe Film Associates
65 East 96th St.
New York, NY 10028
(212) 831-5355

Corporation for Public Broadcasting (CPB)
1111 16th St. NW
Washington, DC 20036

C-SPAN (Cable-Satellite Public Affairs Network)
3800 N. Fairfax Drive
Arlington, VA 22203
(703) 525-3030

Eastern Educational Television Network (EEN)
(a regional PBS network)
1300 Soldiers Field Rd.
Boston, Mass. 02135
(617) 247-0470

Entertainment and Sports Programming Network (ESPN)
ESPN Plaza
Bristol, CT 06010
(203) 584-8477

Film Gallery, Inc.
310 Madison Ave., Suite 1003
New York, NY 10017
(212) 682-4603

Federal Communications Commission (FCC)
2025 M St. N.W.
Washington, DC 20554
(202) 632-6480

Group W Broadcasting
310 Parkway View Drive
Pittsburgh, PA 15205
(412) 928-4700

Galavision
250 Park Ave.
New York, NY 10017
(212) 557-9050

Global Village
454 Broome St.
New York, NY 10013

Home Box Office
Time-Life Building
Rockefeller Center
New York, NY 10020
(212) 841-2433

Home Theater Network
465 Congress St.
Portland, ME 04101

Hughes Television Network
4 PennPlaza
New York, NY 10011
(212) 563-8900

Independent Cinema Artists and Producers (ICAP)
99 Prince St.
New York, NY 10012
(212) 226-1655

Independent Film and Video Distribution Center (IFVDC)
P.O. Box 4262
Boulder, CO 80306
(303) 665-9012

Independent Television News Association (ITNA)
220 East 42nd St.
New York, NY 10017
(212) 490-1212

John Blair Radio and Television
717 Fifth Ave.
New York, N.Y. 10022
(212) 752-0400

K-Pay Entertainment
1900 Avenue of the Stars, Suite 1000
Los Angeles, CA 90067
(213) 556-2633

KPIX-TV
(San Francisco superstation)
855 Battery St.
San Francisco, CA 94111
(415) 362-5550

KTVU-TV
(San Francisco superstation)
One Jack London Square
Oakland, CA 95607
(415) 834-2000

Modern Satellite Network
Modern Talking Picture Service
International Building
45 Rockefeller Plaza
New York, NY 10020
(212) 765-3100

The Movie Channel
Warner-Amex Satellite Entertainment
1211 Avenue of the Americas
New York, NY 10036
(212) 944-4250

Mutual Broadcasting Systems Inc.
1755 S. Jefferson Davis Highway
Arlington, VA 22202
(703) 685-2000

National Cable Television Association (NCTA)
918 16th St. N.W.
Washington, DC 20006
(202) 457-6700

National Endowment for the Arts
2401 E St. N.W.
Washington, DC 20506
(202) 634-6369

National Federation of Community Broadcasters (NFCB)
1000 11th St. N.W.
Washington, DC 20001
(202) 789-1200

National Federation of Local Cable Programmers
763½ Chestnut St.
Dubuque, Iowa 52001
(803) 799-5517

National Public Radio (NPR)
2025 M St. NW
Washington, DC 20036
(202) 785-6300

Nickelodeon
Warner-Amex Satellite Entertainment
1211 Avenue of the Americas
New York, NY 10036
(212) 944-4260

Pacific Mountain Network
(a regional PBS network)
Suite 50 B, Diamond Hill
2480 West 26th Ave.
Denver, CO 80211
(303) 455-7161

Praise The Lord (PTL) Television Network
7244 Park Rd.
Charlotte, NC 28279
(704) 554-6080

Premiere Network
10880 Wilshire Blvd. no. 2204
Los Angeles, CA 90024
(213) 474-3500

Public Broadcasting Service (PBS)
475 L'Enfant Plaza West SW
Washington, DC 20024

Public Interest Video Network (PIVN)
2712 Ontario Rd. NW
Washington DC 20009
(202) 232-4040

Public Service Satellite Consortium (PSSC)
Suite 907
1660 L St. NW
Washington, DC 20036
(202) 331-1154

Rainbow Programming Services
1355 South Colorado Blvd., Suite 100
Denver, CO 80222
(303) 753-1822

RCA-Americom
201 Centennial Ave.
Piscataway, NJ 08854
(201) 855-4000

RKO Radio Network
1440 Broadway, Fifth Floor
New York, N.Y. 10018
(212) 575-6100

Satellite Program Network
P.O. Box 45684
Tulsa, OK 74145
(918) 481-0881

Showtime Entertainment
1211 Avenue of the Americas
New York, NY 10036
(212) 880-6600

Simcom International
2049 Century Park
Los Angeles, CA 90067
(213) 552-2284

Spanish International Network
250 Park Ave.
New York, NY 10017
(212) 557-9050

Southern Educational Communications Association (SECA)
(a regional PBS network)
928 Woodrow St.
Columbia, SC 29205

Trinity Broadcasting Network
International Panorama TV Inc.
P.O. Box A
KTBN-TV
Santa Ana, CA 92711
(714) 832-2950

USA Network
UA-Columbia Satellite Services, Inc.
5 Fir Court
Oakland, NJ 07436
(201) 337-1550

UPI Newstime
220 East 42nd St.
New York, NY 10017
(212) 682-0400

Video Communications Inc. (VCI)
6535 East Skelly Drive
Tulsa, OK 74145
(918) 622-6460

Warner-Amex Satellite Entertainment
1211 Avenue of the Americas
New York, NY 10036
(212) 944-4250

Western Union
1 Lake St.
Upper Saddle River, NJ 07458
(201) 825-5000

WFMT-FM
(Chicago FM radio superstation)
500 Michigan Ave.
Chicago, IL 60605
(312) 751-7100

WGN-TV
(Chicago superstation)
2501 Bradley Place
Chicago, IL 60618
(312) 528-2311

Robert Wold Company
11661 San Vincente Blvd.
Los Angeles, CA 90049
(212) 820-2668

WOR-TV
(New York superstation)
1440 Broadway
New York, NY 10018
(212) 764-7000

WTBS-TV
(Atlanta superstation)
1013 West Peachtree St.
Atlanta, GA 30309
(404) 875-7317

APPENDIX IV: THE TOP 20 SATELLITE CABLE NETWORKS

RANK	SERVICE	CABLE SYSTEMS	HOMES (millions)
1	WTBS, Atlanta	2,216	8.9
2	Christian Broadcasting Netwk.	1,600	8.1
3	C-SPAN	815	5.9
4	USA Network	660	5.2
5	ESPN	620	4.4
6	Home Box Office	2,000	4.0
7	Black Entertainment TV	372	3.9
8	Trinity	275	3.5
9	SPN	468	3.0
10	Thursday Night Baseball	310	2.7
11	Nickelodeon	461	2.4
12	Modern Satellite Network	368	2.3
13	Cable News Network	261	2.3
14	WGN-TV, Chicago	866	2.1
15	PTL Network	200	2.0
16	Calliope	208	1.5
17	Showtime	728	1.2
18	WOR-TV, New York	260	1.0
19	KTVU, Oakland-San Francisco	200	0.8
20	UPI Newstime	150	0.7

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GLOSSARY

NOTE: Words which appear in *italics* within a definition are defined elsewhere in this glossary.

Bandwidth—the difference, in hertz (cycles per second), between the highest and lowest frequencies needed for adequate transmission of a given signal.

Basic service (cable)—a program service which is offered to all subscribers of a cable system at no additional charge. See also *premium service.*

Bicycling—program distribution by delivery of tape or film to individual stations or cable systems.

Bird—a popular term for satellite.

CATV—Community Antenna Television, another term for cable television.

Common carrier—a distribution system, such as those using satellites or land lines, which offers service to the public on a fee basis. They are regulated by the FCC.

COMSAT—Communications Satellite Corporation, created by the Communications Satellite Act of 1962 to establish an international commercial satellite system, Intelsat.

COMSTAR—satellite system owned by COMSAT and leased to AT&T and GTE.

Dedicated lines—telephone lines which are leased for a specified term, between specific points, usually offering broader-band service than regular phone service.

Dish—a *parabolic* antenna.

Domsat—a domestic communications satellite; that is, a satellite used for communication within the U.S.

Downlink—a receiving antenna designed to pick up signals from a communications satellite. Also known as *TVRO.*

Earth station—a satellite sending or receiving installation; a *downlink* or *uplink.*

Feed-for-record—transmission of a program before the scheduled airtime, so that stations may record it for later broadcast.

Footprint—the area of the Earth's surface over which signals from a given satellite may be received. Footprints are different for each satellite, but all *domsats* are receivable throughout the continental U.S.

Geosynchronous orbit—an orbit 22,300 miles above the equator, in which a satellite appears to remain stationary in the sky because it is moving at precisely the speed of the Earth's rotation.

GigaHertz (GHz)—a unit of frequency. One GHz equals one billion cycles per second.

Intelsat—International Telecommunications Satellite, used for communication between nations. Often used for live broadcasts of special events of worldwide interest.

KiloHertz (KHz)—a unit of frequency. One KHz equals one thousand cycles per second.

Local loop—the connection via land lines used to send a live broadcast from its point of origination to an *uplink*.

"Look at"—when a *downlink* antenna is aimed at a particular satellite, it is said to be "looking at" that satellite.

Low-noise-amplifier (LNA)—amplifier used to boost the received signal at the antenna, to reduce interference in the feed line from the antenna to the receiver.

MegaHertz (MHz)—a unit of frequency. One MHz equals one million cycles per second.

Microwave—any radio frequency between 1 and 300 *GHz*. While the frequencies used for satellite transmissions fall in this band, the term is usually used in reference to land-based point-to-point transmission over long distances, using a series of repeater stations. Microwave transmission is only possible along a line-of-sight.

MSO—Multi-System Operator, a company that owns several different local cable systems.

Parabolic—the shape used for *downlink* and *uplink* antennas. It has the characteristic of focusing all waves received from the direction at which it is aimed precisely to a single point.

Premium service (cable)—a program service available as an option for cable television subscribers. Those who elect to have the service pay an extra monthly fee for it. The signal is scrambled so that only those who pay the fee can receive it.

SATCOM—satellite owned and operated by RCA-Americom.

"See"—the ability to receive from a particular satellite. See also *"look at"*.

Subscriber—a household connected to a local cable system. Since households, rather than individuals, are connected to the system, the actual number of people receiving the cable service may be considerably greater than the number of subscribers.

Superstation—a regular broadcast tv or radio station whose signal is also carried by cable systems all over the country. The individual station has no control over this distribution, but may derive additional advertising revenue as a result of the increased audience.

Transponder—a combination receiver-transmitter, which picks up a signal on one frequency and retransmits it on a different frequency. Current communications satellites have either 12 or 24 transponders.

TVRO—Television Receive-Only terminal, another term for a *downlink*.

Uplink—an antenna that transmits signals up to a communications satellite.

WESTAR—satellite owned and operated by Western Union.

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(Those books marked * may be ordered from Telecommunications Cooperative Network, 370 Lexington Ave., Suite 715, New York, NY 10017.)

PERIODICALS AND NEWSLETTERS

Broadcasting. Weekly news magazine on the broadcasting industry and allied fields. Broadcasting Publications, Inc., 1735 DeSales St. N.W., Washington, DC 20036. Subscription rate: $45 per year.

Coop's Satellite Digest. Monthly news digest on home satellite reception and the satellite industry. P.O. Box G, Arcadia, OK 73007. Subscription rate: $50 per year.

Satellite Communications. Monthly magazine of satellite communications applications and technology. Cardiff Publishing Company, 3900 So. Wadsworth Blvd., Denver, CO. Subscription rate: $14.95 per year.

Satellite News. Bi-weekly newsletter covering satellite communications management, marketing, and regulation. Phillips Publishing Inc., 7315 Wisconsin Ave. N.W., Washington, DC 20014. Subscription rate: $167 per year.

Satellite Week. Weekly newsletter on satellite communications and allied fields. Television Digest, Inc., 1836 Jefferson Place, N.W., Washington, DC 20036. Subscription rate: $327 per year.